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THE LITERATURE PROGRAM OF THE GRADE 12 STUDENT PACKET OF THE NEBRASKA ENGLISH CURRICULUM CONSISTS OF A SELECTIVE SURVEY OF ENGLISH LITERATURE FROM THE RENAISSANCE TO THE 20TH CENTURY. IT BEGINS WITH A UNIT ON SHAKESPEAREAN TRAGEDY IN WHICH STUDENTS READ REVENGE TRAGEDIES--SENECA'S "THYESTES" AND KYD'S "THE SPANISH TRAGEDY"--AS PREPARATION FOR THE READING OF "HAMLET." THE SECOND UNIT, "THE CHRISTIAN EPIC," RELIES ON READINGS IN PREVIOUS PACKETS FOR BACKGROUND ON THE EPIC, AND CENTERS ON BOOK I OF SPENSER'S "THE FAERIE QUEENE" AND MILTON'S "PARADISE LOST." THE NEXT TWO UNITS, ON AUGUSTAN SATIRE, ARE DESIGNED TO HELP STUDENTS UNDERSTAND MAN'S RELATIONSHIP TO SOCIETY IN THE NEW ENLIGHTENMENT WORLD. THE UNIT ENTITLED "THE WRITER AS REBEL AND PROPHET" PROVIDES MATERIAL FOR THE ANALYSIS OF THE ROMANTIC REBELLION AND ITS POETIC MANIFESTATIONS IN THE ODE, THE SONNET, AND THE ALLEGORICAL ROMANCE. IN THE FINAL LITERATURE UNITS, THREE VIEWS OF THE 19TH-CENTURY ENGLISH CLASS SYSTEM AS SEEN IN "PRIDE AND PREJUDICE," "GREAT EXPECTATIONS," AND "THE MAYOR OF CASTERBRIDGE" ARE EXAMINED. THE LANGUAGE AND COMPOSITION PROGRAM CULMINATES THE STUDENTS' STUDY OF RHETORIC THROUGH THE EXAMINATION OF THE GRAMMATICAL SYSTEM, THE CONCEPTUAL PATTERNS OF THE PARAGRAPH AND LARGER UNITS, AND THE IMPORTANCE OF DEDUCTIVE LOGIC IN COMPOSITION. UNITS INCLUDE INFORMATIVE OVERVIEWS AND INTRODUCTORY MATERIALS, STUDY AND DISCUSSION QUESTIONS, COMPOSITION TOPICS, EXERCISES, AND LITERARY SELECTIONS NOT READILY AVAILABLE IN TEXTBOOKS. THIS MANUAL IS AVAILABLE FROM THE UNIVERSITY OF NEBRASKA CURRICULUM CENTER, 231 ANDREWS HALL, LINCOLN, NEBRASKA 68508. THE RELATED TEACHER PACKET FOR GRADE 12 IS TE 000 069. (DL)

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# A CURRICULUM FOR ENGLISH

Grade 7

Student Packet

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A CURRICULUM FOR ENGLISH

Student Packet

# MAN, SOCIETY, NATURE AND MORAL LAW:
# JUSTICE IN HISTORY:
# SHAKESPEAREAN TRAGEDY

Grade 12

TE 000 070

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## 1. Introduction:

Of the thousands of plays written during the years 1590-1620, hundreds were tragedies, many of them like the plays on which this unit will focus. The writers of revenge tragedies (the kind of play considered in this unit) probably found their inspiration in the plays of the Roman tragedian, Seneca. There are several reasons why the Elizabethans may have turned to Seneca as a model and for inspiration. Few Elizabethan men could read Greek well enough to read the Greek tragedies; they read Latin well, and, therefore, read Seneca. It may well be that as schoolboys, some of the Elizabethan playwrights had worked with Seneca at the request of Latin instructors. Not only did they translate Seneca into English, but they played the various parts of the plays in the classrooms as a part of their formal training in Latin oratory (by which they meant the art of skillfully using the language, both in composition and in speeches). In Seneca, the instructors found a formal style that employed the figures of speech which they taught their students to identify, to use, and to render effectively with the voice. Senecan plays were the training grounds for Elizabethan orators and writers as well as actors.

The Elizabethan's interest in the work with Seneca prompted him to write plays that imitated Seneca's. These plays were mainly of two kinds. Some university students wrote stiff academic plays as much like Seneca's as possible. These plays were set in one narrow place, one limited time, and had but one plot; they observed stage 'decorum' by having murders take place offstage and usually employed a chorus as in the Greek or Roman *Oedipus*. No visible blood and guts for these pedagogues.

The second kind of imitation of Seneca was not academic, but popular. The popular Senecan plays were intended to entertain the diverse Elizabethan theatre audience. Ghosts, high-flown speeches, revenge-seeking heroes, insanity suicide, onstage murders, bloody endings, dumb shows, the play-within-the-play ---all these appeared in the popular revenge tragedy. These plays are sensational, often melodramatic, and *they were popular*. They were enormously popular. The popularity of the Senecan imitations intended for the playhouses, compared with those performed at the schools, is like the popularity of the contemporary musical as compared with the opera. And the popular *blood-and-thunder* plays were profitable for both author (if he was a member of the producing company) and producer. Shakespeare wrote blood-and-thunder stuff; he wrote for money.

The sensationalism of the blood-and-thunder Senecan plays, however, may only partially account for their popularity. Perhaps revenge itself--not only the ghosts and the killings--interested the Elizabethan, for he was acutely aware of political problems. And revenge raises political problems, particularly about justice. We are interested in the Hatfields and the McCoys, in lynchings and love slayings, for similar reasons, because we like to ponder what happens when a man takes the law into his own hands. The Elizabethans constantly asked themselves, "How is justice to be obtained if the King and the courts should fail? Can a man take the law into his hands?" The revenge tragedy, at its best, vividly portrayed for them this question. It perhaps provided some answers.

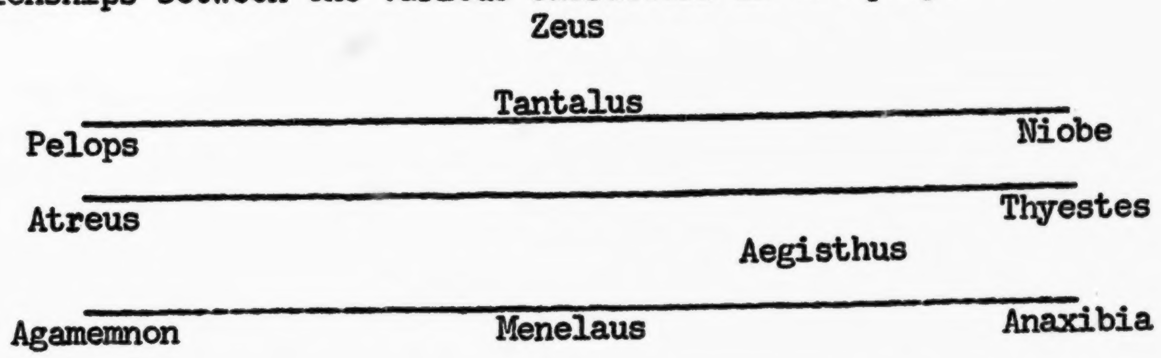
Your study of revenge tragedy may begin with a 'playing' of Seneca's *Thyestes*, a dramatization of a 'horrible' revenge; then you may read Thomas Kyd's *The Spanish Tragedy*, an even 'horribler' play that uses many of the blood-and-guts ideas of Senecan tragedy and puts them not in language but in spectacle on the stage; finally, you will work with *Hamlet*, a play in which Shakespeare gets to the tough, gristley center of the problems raised by revenge tragedy even as it provides plenty of blood-and-guts.

This unit will require that you use your imagination. As you read these plays, especially the Spanish Tragedy and Hamlet, remember that they are plays, not poems; picture in your mind how they would appear on stage. Act them out at home as you read and with your class--in mime, cumb show, pageant, play reading, or full performance. At other times you will be asked to pretend that you are an Elizabethan man or woman attending these plays. So you will have to subdue some of your ingrained prejudices and attitudes and project yourself into the intellectual, social, and political atmosphere of the late sixteenth-century. The questions, and materials in this unit and your teacher' suggestions and guidance will aid and direct your imaginative ventures.

II. Seneca's Thyestes:

Seneca's Thyestes is an introduction to revenge tragedy. But you may have endountered Seneca before. You may have encountered his Cedipus in grade 10, "Tragedy"; you remember its ghosts, its concern for vengeance, its melodrama, its wild oracular-rhetorical spectacles. Thyestes is cut from the same cloth. The study questions will direct your attention to its significant features.

The following genealogical table is provided to aid you in keeping straight the relationships between the various characters in the play.



Many of these characters appeared prominently in your ninth grade study of Momer's Odyssey; try to remember what they symbolized there. For instance, what did Tantalus symbolize, what Agamemnon and Aegisthus?

A. Some reading questions on Thyestes.

Act I

1. Notice that the entire first act consists of dialogue between three characters. Why does Seneca introduce the ghost? What kind of atmosphere does a Ghost create?
2. What is the role of the Fury? Will its prophecies come true?
3. What is the chorus' function? Does it differ from the chorus in Greek tragedy?

Act II

1. What is the purpose of Atreus' soliloquy? Does he use hyperbole? Where? What about the style of his speech?
2. In Act II, we again have only three characters: Atreus, the Henchman, and the Chorus. What kind of contrast does Seneca achieve by having the Henchman and Atreus converse? Who is the audience's 'good guy'? Do you find Atreus' revenge technique horrifying--like Frankenstein? Why does Atreus seek revenge?
3. Do you find sentences that sound like proverbs in this act? Why does Seneca include them? What kind of play is this anyway?
4. The chorus comments on kingship. Are those comments relevant? Are they dumb?

Act III

1. How does Tantalus persuade Thyestes to meet with Atreus? Why must Thyestes

be hesitant? Why does he finally decide to comply with his brother's request?
2. Does Thyestes suspect Atreus? How does the reader react to their dialogue? How would a spectator?

### Act IV

1. Why does the messenger take so long to report what he has seen? What is the effect of his description of the "ancient grove"?
2. What natural occurences accompany the killing of Atreus' sons? What do they suggest? Why must they be included?
3. What about the Chorus' questions? Do they seem somewhat ridiculous?
4. Look at the description of Atreus' activity after the murders. How would Alfred Hitchcock do these scenes?
5. What is the chorus' reaction to the messenger's narrative? Is it that of the spectator? Why or why not?

### Act V

1. Unaware of what he has done why does Thyestes feel as he does?
2. What happens when Thyestes begins to drink the wine?
3. What is the source of the groans emitted from Thyestes' stomach?
4. How does Thyestes react when he learns what he has done?
5. Is the resolution of the play convincing? Shouldn't Atreus be punished?
6. Why is there no chorus at the end of this act?

### B. Discussion Questions

1. After you have read this play, read Hadas' introduction. Do you agree with him when he says that we tend to expect an author to render "a more or less literal transcript of credible events"? Does Seneca do so? Is Seneca's play intended to entertain or to philosophize? If to entertain, why all the horror? If to philosophize, what is the point? Does the horrible spectacle rendered in the action and language make Seneca's point more clear?
2. Consider Atreus' desire for revenge: Is he right to seek it? Do we accept his vengeance as within the bounds of reason? Why or why not? Is it repulsive? merely sensational?
3. Why does Seneca employ the ghost? What is its relation to the action? Is it merely a device to frighten the spectators? How does Thyestes resemble and differ from a spook show?
4. What kind of devices does Seneca use to create expectations that something horrible is coming? Why does he do so? To what degree does he give away the plot and destroy the effect when he tells us, "Something horrible is coming"?
5. Why does Seneca use the messenger to report the action in Act IV? Why doesn't he portray it on stage? Could you work up a scene in which you would put this action on the stage? How would it go? Would it be better than the messenger bit?
6. It may be, some scholars argue, that Seneca did not intend his plays for stage performance, but for group readings. Let us assume these scholars are correct. But, let us now suppose that Seneca was a *popular* playwright writing for a less well-educated or uneducated audience or an audience composed of persons of several degrees of education. How would writing for such hypothetical audiences force Seneca to re-work *Thyestes*? How would an uneducated man react to the ghost? (Assume he believed in ghosts.) To the horror of the banquet scene? Would Seneea, if his livelihood depended on this audience's accepting his plays, put on stage more or less of the frightening, horrible, and melodramatic actions? Would he use Seneca's language? Why?

## III. The Spanish Tragedy:

The next play is The Spanish Tragedy. In the eleventh grade, "Satire: American Materialism," you read the Waste Land. One of the last lines of that poem of madness, world weariness, and revival is "Hieronimo's mad again." The line is the subtitle of Kyd's play. The Spanish Tragedy is another Waste Land if you take it seriously.

The Spanish Tragedy is also a popular "blood-and-thunder" Senecan tragedy. It became the most popular play in the Elizabethan theatre and put on stage before the audience some of the horror-chamber spectacles which we associate with spook shows, melodramas, detective stories, and snake pit movies. In the year 1592, The Spanish Tragedy was performed over twenty times in London; a city about the size of Lincoln, Nebraska now; before that it had probably been played several times by a company touring the provinces. It continued to be acted frequently during the first decades of the seventeenth century. Today only university theatres produce the play. But in Shakespeare's time, it was the popular play of the day.

As you read and act out The Spanish Tragedy, try to determine what made it popular. Then, try to decide how the playwright attempts to handle the problem of taking justice into one's hands. Most of all, have fun and fear with the wild blood-and-thunder, tearful tragedy of Hieronimo-gone-mad.

### A. Reading Questions

Induction

1. If you were watching this play in a theatre, what would be your reaction to the first lines spoken by Andrea? Is Andrea long-winded? Could he say what he has to say in fewer words? Does he take himself seriously? Do you?

In the Knight of the Burning Pestle, one of the characters has these lines in mind when he says:

> When I was mortal, this my costive corpse
> Did lap up figs and raisins in the strand.

A character in another play, also parodies these lines:

> When this transformed substance of my carcass
> Did live imprison'd in a wanton hogshead,
> My name was Don Antonio, and that title
> Preserved my life and chang'd my suit of clothes.

What do the authors of these parodies think of these opening lines? Do they think them good? Why or why not? Do you agree with them?

2. In the first eleven lines several sounds are repeated: "courtier...court"; "prime...pride"; "service...deserve"; "dame...name." What is the effect of these sounds? Read the passage aloud emphasizing them.

3. Look at lines 12-13, 16-17, 23-24. How are these line similar? Does Andrea make good use of metaphor and allusion? Are they fresh, vigorous metaphors? Are they appropriate?

4. Suggest what kinds of gestures the actor playing Andrea's part would use? Would he use any? A lot?

5. Are the scenes in hell that Andrea describes frightening or just ludicrous? Would his being a ghost frighten anyone? Is there something humorous about Proserpine smiling and Pluto and Proserpine kissing?

6. What is the gate of horn? What is the other gate?

7. Why does Revenge tell the audience what is going to happen? What does the word "mystery" mean?

8. One author has Andrea's description of hell in mind when he writes a speech in which Robin Goodfellow tells about his mother's experience in hell.

As she liv'd, at length she likewise died,
And for her good deeds went unto the devil.
But hell not wont to harbour such a guest,
Her fellow-fiends do daily make complaint
Unto grim Pluto and his lady queen
Of her unruly misbehaviour,
Entreating that a passport might be drawn
For her to wander, till the day of doom,
On earth again, to vex the minds of men.
To this intent her passport straight was drawn.

The author of these lines had seen *The Spanish Tragedy* on the stage. How do you think he reacted to Andrea's opening speech?

Act I, i.
1. Look at ll. 10-11. Would the King have said this if he had lost the battle?
2. The king asks tha general to tell what happened in a "brief discourse." Is it brief?
3. Look at lines 25-29. Notice how each line begins with "Both." What is the effect of this repetition. Repetition of this sort is usually employed in order to evoke an emotional response in an audience or to portray the emotion that a character feels. Is it used for either of these purposes in this case?
4. Who is Bellona? The General here uses personification--treats an abstract concept as though it were a person. Is the device appropriate?
5. In line 54, the general says that there are so many lances in the air that it grows dark? Do you believe him?
6. Look at lines 57-62. Is this description of the carnage of battle revolting or frightening? Why or why not?
7. Why does the General refer to Phoebus at the end of his speech? How would you characterize the General?
8. Which is which in Balthazar's speech, ll. 161-163? What gestures would an actor make when delivering this speech? Could you retain a long, serious face if you were in a theater? Why or why not?
9. Why does Hieronimo say "my tongue"? What does the business about the hare and the lions have to do with anything?

I, ii.
1. Is there something funny about the line, "Then rest we here awhile in our unrest"?
2. What is the "this" in line 9? Is the Viceroy's action a bit exaggerated? Would you feel sorry for the Viceroy if you were watching this play? Why or why not?
3. What is the Viceroy's attitude toward Fortune? Answer this question with this line in mind: "Fortune is deaf and sees not my deserts."
4. Why does the Viceroy believe Villupo? Why doen't the spectator believe him? Does he?

I, iii.
1. What is the purpose of this scene?
2. Compare and contrast Horatio and Lorenzo, Bel-imperia and Lorenzo.

Chorus
1. Why is Andrea upset?
2. Why does Kyd have Revenge tell what is going to happen?
3. Andrea has been on the stage all of the time witnessing the action. Describe

how you think he would act during the foregoing scenes.

II, i.

1. Do you suppose Lorenzo's speech is original? Is he witty? Why does he work so hard to make his point? What is the effect?

2. Consider the way in which an author parodies Baltzhazar's speech:

> Sir Abr. O no, she laughs at me and scorns my suit:
> For she is wilder and more hard withal
> Than beast or bird, or tree, or stony wall.
> Yet might she love me for my lovely eyes.
> Count Fred. Ay, but perhaps your nose she doth despise.
> Abr. Yet might she love me for my dimpled chin.
> Penant. Ay, but she sees your beard is very thin.
> Abr. Yet might she love me for my proper body.
> Strange. Ay, but she thinks you are an arrant noddy...
> Abr. Yet might she love me in despite of all.
> Luc. Ay, but indeed I cannot love at all.

Why does his speech lend itself to parody? How do you suppose an actor would gesture when delivering Bal's speech?

3. Does Lorenzo "spend time in trifling words"?

4. What does Pendringano mean when he says: "My bounden duty bids me tell the truth,/ If case it lie in me to tell the truth"?

5. What is funny about Loranzo's threats when he has Pedringano at the tip of his sword? Do you fear for Pedringano? Why or why not? Can you explain why the speeches are so funny? Why does Lorenzo have him swear on the cross? Does the situation demand the threats to kill and the command to swear on the cross?

6. Look at Balthazar's speech, ll. 111-133. What gestures would he use in lines 111-115? Notice in the rest of the speech the beginning of lines with "and" and "which." What effect does this repetition of these words at the beginning of successive lines produce? Also notice that the last word of one line is repeated at the beginning of the next line.

II, ii.

1. What is the "hidden smoke" and the "open flame"? What is the effect of rhyming "blandishments" and "languishments"?

2. Why should Kyd so contrive that Lorenzo and Balthazar witness this conversation? How might an actor portray Balthazar's reactions as he listens?

3. How do you react to Horatio's line, "The less I speak, the more I meditate"? Why does Balthazar turn around the line--"on dangers past and pleasures to ensue"? Note line 11.

4. Notice the play on "peace" and "war" in Bel-imperia's speech. Do you think she is serious? Or is she just showing off how well she can use metaphor?

5. The last four lines of this scene rhyme. Does this use of rhyme have any effect on the listener?

II, iii.

1. What do you suppose this proposed marriage has to do with the later developments in the play?

2. Look at the last line of the scene. What does "If she give back" mean?

II, iv.

1. What do you think of Horatio's first lines? What effect does the rhyme have?

2. Explain the line, "my fainting heart controls my soul." Do you know what

Bel-imperia is talking about?

3. In this scene in ll. 16-49, Horatio and Bel-imperia speak alternately. Each time Bel-imperia responds with a speech exactly the length of Horatio's. Has this kind of dialogue appeared before? From 24-37, each speech is a couplet. Does the use of this kind of dialogue add anything to the play? What kind of gestures and movements would you ask the actors to make if you were directing a play in which this kind of dialogue appeared?

4. Notice the dispatch with which Horatio is hung and killed. Can you find adequate motives to account for his murder? Do you feel pity and fear at this point? Notice Horatio's question in the midst of the struggle, "What, will you murder me?" Does this question enhance the tragic quality of this scene?

II, v.

1. Do you feel sorry for Hieronimo? Why or why not? Does his speech inspire pity in you? Laughter?

2. An incident similar to this one occurs in a play written shortly after The Spanish Tragedy became popular:

> A disappointed suitor learns that a rich widow whom he had hoped to marry is about to marry his rival. He hangs himself up outside her door. Whereupon, his true-love, not the widow, discovers him and calls out: "Help, help, murder, murder." Then his rival's son, William Small-Shanks, rushes out, saying:
>
> What's here?
> A man hanged up, and all the murderers gone.
> And at my door, to lay the guilt on me.
> This place was made to pleasure citizens' wives,
> And not to hang up honest gentlemen.

Is Hieronimo's speech so easily parodied?

3. What kinds of gestures and movements would the actor make during this speech? Does the rhyme after line 26 add solemnity to this speech? The rhetorical questions? When are rhetorical questions most effective? Do you use them in writing?

4. As Hieronimo speaks in Latin he contemplates suicide. Is the last line convincing? How would you picture his throwing away his sword? Is there something incongruous here? Something like a cowboy in a western movie quoting Shakespeare?

5. In a contemporary play, two characters talk about Hieronimo:

R. Has not your lordship seen
A player personate Hieronimo?
P. By the mass 'tis true. I have seen the knave paint grief
In such a lively colour that for false
And acted passion he has drawn true tears
From the spectators. Ladies in the boxes
Kept time with sighs and tears to his sad accents
As he had truly been the man he seemed.

What is this author's attitude toward Hieronimo's speeches? Do you agree with him? Can you infer from this passage how actors probably played the character of Hieronimo? Why the audiences liked it?

6. Is there any indication that Hieronimo is mad?

7. What about Isabella's speech, ll. 111ff? Do you suppose she made up these things for the occasion or has she heard them before?

Chorus

1. Can you spot a bunch of cliches in Revenge's speech?

III, i.

1. Explain Villupo's speech, ll. 19-24.

2. Do you have the feeling that the Ambassador's return at this precise moment is a bit contrived? Is the succeeding reversal in the Viceroy's suspicions believable?

III, ii.

1. An author has parodied the opening lines of Hieronimo's long soliloquy:

> O, lips, no lips, but leaves besmear'd with mel-dew;
> O dew, no dew, but drops of Honey-combs;
> No combs, no combs, but fountains full of tears.

In another play, there is this scene:

> Mat. Ay: did you ever see it [The Spanish Tragedy] acted: Is't not well penned?
>
> Bob. Wel penned! I would fain see all the poets of these times pen such another play as that was: they'll prate and swagger, and keep a stir of art and devices, when as I am a gentlemen, read 'em, they are the most shallow pitiful, barren fellows, that lived upon the face of the earth again.
>
> Mat. Indeed here are a number of fine speeches in this book. 'O eyes, no eyes, but fountains fraught with tears!' there's a conceit! fountains fraught with tears! 'O life, no life, but lively form of death!' another. 'O world, no world, but mass of public wrongs!' a third. 'Confused and fill'd with murder and misdeeds' a fourth. O, the muses! Is 't not excellent? Is 't not simply the best that ever you heard, captain? Ha! how do you like it?
>
> Bob. 'Tis good.

What is your judgment of Hieronimo's speech? Do you agree with Bob that it is "good"?

2. Is the falling of the letter into Hieronimo's path somewhat contrived? Does its being in blood create fear and horror in you? Why or why not?

III, iii. Does the audience feel pity or fear when Serbine is shot? Why or why not?

III, iv. Lorenzo is alone on the stage except for the Page in lines 38ff. How would an actor portray him as he delivers this speech. What posture would he assume? What tone of voice would he use?

III, v. Examine the logic in the Page's speech. Is it sound?

III, iv. 1. What is Hieronimo's concept of justice?

2. Notice Pedringano and the Hangman's play on words, ll. 44-88. Does this play on words make the scene fearful?

III, vii.

1. Do you find any hyperbole in Hieronimo's speech?

2. One writer says of plays like The Spanish Tragedy that these plays have "handfuls of tragical speeches." Do you agree with his criticism?

IV, i. How do you react to lines 15-25?

IV. ii. Notice the rhetorical questions in Bel-imperia's speech. Do they portray a genuine feeling?

IV, iii. When Bel-imperia says, "Brother you have become an orator" (l. 83), is she serious?
2. Is Baltharar's speech flattery or sincere?
3. What is your reaction to Baltharar's closing speech, ll. 106-109?

IV, iv.
1. What's going on in the first line of Hieronimo's speech?
2. Can you account for the statements Hieronimo makes about sons?

IV, v.
1. What do the stage directions suggest that Hieronimo is about to do? How would an audience react to a man coming on stage with a rope and poniard? How would you play this scene seriously? For laughs?
2. Notice that Hieronimo's speech begins in quatrains. It degenerates then into a kind of sloppy rhyme-scheme. Is the rhyme, especially the quatrain, appropriate to this kind of speech?
3. Is Hierinomo's determination to seek revenge convincing? the vacillation in his mind?
4. What does the King think of Hieronimo?
5. Hieronimo's digging with his dagger--is it a convincing display of profound feeling?

IV, vi.
1. Pedro's speech, ll. 5-16,--what for?
2. What kinds of gestures and movements would accompany Hieronimo's speech, ll. 17-22? Lines 78-169 are known as the painter scene:
    a. How are the painter and Hieronimo alike?
    b. In the play written a few years after *The Spanish Tragedy*, this scene appears:

Enter Balurdo, a Painter with two pictures, and Dildo.
Bal. And are you a painter? sir, can you draw, can you draw?
Pa. Yes, sir.
Bal. Indeed, law! now so can my father's forehorse. And are these the workmanship of your hands?
Pa. I did limn them.
Bal. Limn them? a good word, limn them; whose picture is this? Anno Domini, 1599 years old! Let's see the other. *Aetatis suea* 24. By'r lady, he is somewhat younger. Belike master *Aetatis suae* was *Anno Domini's* son.
Pa. Is not your master a --
Dil. He hath a little proclivity to him.
Pa. Proclivity, good youth? I thank you for you courtly proclivity.
Bal. Approach good sir. I did send for you to draw me a device, an Imprezza, by Synecdoche a Mott. By Phoebus' crimson taffeta mantle, I think I speak a melodiously,--look you, sir, how think you on't? I would have you paint me, for my device, a good fat leg of ewe mutton swimming in stewed broth of plums and the motto shall be, Hold my dish, whilst I spill my pottage. Sure, in my conscience, twould be the most sweet device, now.
Pa. 'Twould scent of kitchen-stuff too much.
Bal. God's neaks, now I remember me, I ha' the rarest device in my head that ever breathed. Can you paint me a driveling reeling son, and

let the word be "Uh?"
Pa. A belch?
Bal. O, no no: un, paint me uh, or nothing.
Pa. It cannot be done, sir, but by a seeming kind of drunkeness.
Bal. No? well, let me have a good massy ring, with your own paesy graven
in it, that must sing a small treble, word for word, thus:
And if you will my true lover be
Come follow me to the green wood.
Pa. O Lord, sir, I cannot make a picture sing.
Bal. Why 'slid, I have seen painted things sing as sweet.

Does this suggest what Kyd's contempories thought of the painter scene? What did they find ludicrous in it?

3. Does the plot of Hieronimo's tragedy in any way parallel the plot of the play? Be specific.

4. What about the bloody napkin? Does it and Hieronimo's offering it to Senex seem horrible? What kind of movements and gestures would the actor make as he speaks ll. 290ff.?

IV, vii.
1. Why in line 125 does Hieronimo say, "What, so short"? Is he really as mad as the others think?

Chorus
1. Why does Andrea call upon these particular mythological characters?
2. What do the characters in the Dumb Show do and carry as they cross the stage? What does the dumb show suggest about the rest of the plot?
3. Do you make anything of the fact that Revenge has been asleep?

V, i.
1. Why does Bel-imperia seek revenge? How does she go about prodding Hieronimo?
2. How does Hieronimo view his relationship to revenge? to Heaven?
3. What does Hieronimo mean when he says, "Why then I'll fit you"?
4. What distinction does Hieronimo make between comedy and tragedy? Are you reading a "stately written tragedy"? Do you agree with Hieronimo's distinction'
5. What has "the fall of Babylon" to do with anything?

V, ii.
1. Why does Isabella cut down the Arbor? Does it do any good to take vengeance on the place where her son was killed?
2. Do you expect her to kill herself?

V, iii.
1. Why do the last four lines of Hieromimo's speech, ll 20ff. end with "revenge"--boom, boom?
2. Is Hieronomo's tragedy a good one? A lousy one?
3. What is the King's opinion of Bal-thazar's acting? What is an amorous passion?
4. Reread Hieronimo's long speech. Is it too long? Look at lines 110ff. Wha gestures do these lines demand of the actor?
5. Why does Hieronimo bite out his tongue? Why this bit of Senecan horror? How would you act biting-out-your-tongue?

Chorus
1. Why does Andrea find it necessary to recount the action? How many dead people are there now? Do all these deaths make this play a tragedy? How

many does it take to make a tragedy?
2. How does Andrea judge the dead people? Does he make good judgments?

B. Revenge: Before discussing The Spanish Tragedy, the following materials should be studied and the questions discussed.

The Elizabethans, like us, worried about how justice is to be obtained ("taking law into one's hands" as we have mentioned). They recognized that the simplest way of getting justice is to revenge oneself on the wrongdoer: "Some one murders my friend, kinsman or lover; I kill the murderer." What kind of world would such an attitude create? In almost every discussion of revenge during this time, St. Paul furnishes the guidelines:

> Avenge not yourselves, beloved but rather give place unto the wrath of God: for it is written, Vengeance belongeth unto me; I will repay, saith the Lord. (Romans 12:19)

1. According to this statement, what should a man do if he finds that another man has committed a wrong? Who is responsible for justice?
2. Does St. Paul here mean that there is to be no temporal justice? In contemplating your answer to this question, you might look at what St. Paul says in Romans 13:1-7. What Paul says there is the basis for what many writers contemporary with Shakespeare had to say about this question. What did the medieval writers studied in "The Leader and The Group" unit say? Here is what one Renaissance author says:

> What God is in the administration of the whole world, the same a Prince is in the people committed by God to his charge...a Prince [is] the lively image of God that governe all things, appointed to minister justice.
>
> Barcklay, Felicitie of Man

Who might the Renaissance man logically expect to carry out justice on earth? Who was the chief-justice, the final supreme court of the realm of England, in Shakespeare's day?
3. By way of analogy: consider what often occurs in T.V. westerns. Someone's father is killed. The son then vows to revenge his father's death and, over the protests of his friends and the marshall, straps on his holster, mounts his horse, and gallops off to find the murderer. What happens in such stories? What happens to the revenger if he kills the murderer? Who brings the murderer to justice if the revenger does not kill him first?

Or consider our attitude towards lynchings. Why do we object to them? Again, what do we find wrong with family feuds, like the one in Huck Finn or the one between the Hatfields and the McCoys? Is our conception of the way in which justice is to be carried out somewhat like that of the Elizabethan attitude toward private revenge?
4. We well know that some crimes might go unpunished, for several reasons. For example, the officers of the King and the King himself may be corrupt. What would the Elizabethan do then? Here is one Elizabethan answer to this question:

> For though it may seem for a time that God sleeps, and regards not the wrongs and oppression of his servants, yet he never fails to carry a watchful eye upon them, and in his fittest time to revenge himself upon their enemies. Beard, Theatre of God's Judgment

What, then, is one to do when he has been wronged but cannot obtain 'justice' from courts? Is there any other justice than that given by courts?

Revenge II: Although it may seem strange to us, the Elizabethans referred to the punishment of criminals at the hands of Kings or their magistrates as "revenge"; they distinguished two types of temporal revenge. For instance, in Henry V, the king speaks to men he has comdemned to death:

> God quit you in his mercy. Hear your sentence,
> You have conspir'd against our royal person.
> Join'd with an enemy proclaim'd, from his coffers
> Receiv'd the golden earnest of our death;
> Wherin you have sold your King to slaughter,
> His princes and his peers to servitude,
> His subjects to oppression and contempt
> And his whole kingdom into desolation.
> Touching our person, seek we no revenge,
> But we our kingdom's safety must so tender,
> Whose ruin you have sought, that to her laws,
> We do deliver you.

1. Look carefully at ll. 9-10. On what grounds does Henry V condemn these men to death? What distinction does he make? Do the following lines from a Renaissance play help you?

> . . . never private cause
> Should take on it the part of public laws.

2. What two terms might we use to keep straight these kinds of revenge: (the terms are not important; make up some for convenience). In the same speech, Henry goes on to say:

> Get you therefore hence
> (Poor miserable wretches) to your death;
> The taste whereof God of his mercy give
> You patience to endure, and true repentance
> Of all your dear offences.

1. Why does Henry refer to these men as "miserable wretches"? Does he pity them? Why does he beseech God to "give/ You patience...and true repentance"? How far does Henry's power extend? In answering this question, the following sentence may help you: "For God only is able to take vengeance of the soule, and to throwe it together with the body into hell fire." (La Primandaye, French Academie)

2. Might we then discern yet a third kind of revenge or vengeance? What shall it be termed?

3. In a Renaissance play, a character says--

> Mount me I will:
> But may I never pass the river, till I be
> Reveng'd upon thy soul, accursed Abdelmelec!
> If not on earth, yet when we meet in hell,
> Before grim Minos, Rhadamanth, and Aeacus,
> The combat will I crave upon thy ghost,
> And drag thee through the loathsome pools
> Of Lethe, Styx, and fiery Phelegethon.

What kind of judgment should we make regarding this speaker? How does he differ from Henry?

4. What kind of vengeance or revenge seems to be allowed man in the passages we have looked at? Who is responsible for carrying it out?

Revenge III: Elizabethans often saw vengeance as operating not only between members of their own society but between nations. One writer says:

> And many more kings for their injustice and wickedness have been punished very strangely and oftentimes lost their kingdoms; for a kingdom, as shall appear...is transferred from nation to nation for their injustice and injuries. More, *Principles for Young Princess*.

Another says:

The change of monarchies, estates and kingdoms come about always because of vice. Roboam lost his kingdom through want of prudence, Saranapalus through intemperancy and luxuriousness, the last French King of the race of Clovis through disorderliness, Perses through rashnees....For from that very instant wherein Wickedness is committed, she frames for and of herself, her own torment, and begins to suffer the pain of her mischievous deed through the remorse thereof. *The French Academie*

1. What then might war represent to the Elizabethan? Who determines the outcome of war? Could war's outcome be related to one gent's vengeance or revenge on the generations of mankind?

C. *The Spanish Tragedy:* Discussion Questions:

1. a. Discuss Andrea's relationship to the action. Do Andrea and Revenge function as a chorus? Are they like the Fury and Tantalus in *Thyestes*? How?

b. What is the purpose of having a ghost appear on stage? Couldn't the action begin and end without the first and last scenes of the play? Let us assume that the Elizabethans believed in ghosts; there is evidence that some did. If the audience believes in ghosts, what might be Kyd's reasons for using a ghost? Is he just trying to scare poor kids and apprentices? Remember that Elizabethan costume permitted plenty of blood and ghostly sheets.

c. Do the ghost and Revenge give the audience a perspective different from that from which we would see the play if it began with expository speech by one of the characters, say the King?

2. a. The title of the play invites us to consider the play as a tragedy. Is it a tragedy? How is it like or unlike other tragedies you have read?

b. If this play is a tragedy, all of the tragic action has its impetus in the desire to revenge. How many people seek revenge in this play? Are all the revengers equally justified? Are any of them?

c. Does all of the bloodshed accomplish anything? Is justice finally effected? Why or why not?

d. What is the relationship of the revenging of Andrea's death to that of Horatio's? Which is the main action? Are they closely integrated?

3. a. What is the purpose of the dumb show in Act I? Does it try to tell the King and Viceroy anything? Compare it to the omens and portent in *Thyestes*. Why should Hieronimo be the producer?

b. Is the play-within-the-play in Act V related to the theme of the play as well as to the action? Are there any similarities between the functions of this playlet and the dumb show?

4. a. Why does Hieronimo hesitate to revenge his son's death? Consider the following passages:

i. King: Then blest be heaven and guider of the heavens,
From whose fair influence such justice flows. (I, i, 10-11)

ii. Isabella: The heavens are just; murder cannot be hid;
Time is the author both of truth and right,
And time will bring this treachery to light. (II, v, 111ff)

iii. Hieronimo: If this inhuman and barbarous attempt,
If this incomparable murder thus
Of mine, but now no more my son,
Shall unrevealed and unrevenged pass,
How should we term your dealings to be just,
If you unjustly deal with those that in your justice trust?
(III, ii, 6ff)

iv. Hieronimo: Yet still tormented is my tortured soul
With broken sighs and restless passions,
That winged, mount and, hovering in the air,
Beat at the windows of the brightest heavens,
Soliciting for justice and revenge.
(III, vii, 11ff)

v. Hieronimo: I will go plain me to my lord the King,
And cry aloud for justice through the Court,
Wearing the flints with these my withered feet,
And either purchase justice by entreats,
Or tire them all with my revenging threats.
(III, viii, 64-73)

vi. Hieronimo: Ay, heaven will be revenged of every ill
Nor will they suffer murder unprepaid.
Then stay, Hieronimo, attend their will,
For mortal men may not appoint their time.
(IV, vii, 170-173)

vii. Hieronimo: See that heaven applies our drift ,
And all the saints do sit soliciting
For vengeance on those cursed murderers.
(V, i, 31-33)

Can you trace in these passages a movement in Hieronimo's thinking about revenge? Why does he finally take vengeance? Are the other vengeance-takings in the play justified in the same way? Why or why not? How are the King's and Isabella's speeches related to Hieronimo's?

5. One of the irritating things about this play is its use of Latin tags. Would Kyd's audience have needed footnotes as we do? Do they serve any purpose? Consider the following selection of Latin tags.

a. Castile: "Victory is the sister of just law." (I, i, 14)

b. Viceroy: "Who lies on the ground can fall no further. Fortune has used all its power to harm me. Nothing now is able to harm me more."(I,i, 15-17)

c. Lorenzo: "As much by force (arms) as by guile" (II, i, 107).

d. Bel-imperia: "And I feared to add fearful fear to me, fearful man--Vain is the work of absolute treachery." (III, vii, 102-103)

e. Hieronimo: "Vengeance is mine says the lord" (IV, i, 169)
"The safe course for crime is through crime"(l. 174)
"If destiny (fate) helps the wretched ones, you have health and happiness"(l. 180).
"If Destiny (fate denies your life, then you have the grave." (l. 181)
"Ignorance is an idle remedy for evils"(l. 203).

Do these tags share a concern? Do they tell us something about each character and his relationship to justice? Or is Kyd merely trying to dazzle his audience with his knowledge of Latin?

6. The Spanish Tragedy often employs a deliberately patterned "rhetorical" style, a style that uses repetition, antithesis, climax. This style can be

easily parodied as the material in the study question makes clear. Can it also be defined? Would the style of the acting cause the poetic style to be laughable or moving? You might experiment with acting the following passages so as to make them serious--then ludicrous:

Viceroy: My late ambition hath distained my *faith*;
My breach of *faith* occasioned *bloody* *wars*;
Those *bloody* *wars* have spent my *treasure*;
And with my *treasure*, my people's *blood*
And with their *blood*, my joy and *best* *beloved*,
*My* *best* *beloved*, my sweet and only son. (I, ii, 33-38)
Lorenzo: My lord, though Bel-imperia seem thus *coy*,
Let reason hold you in your wanted *joy*.
*In* *time* the *s*avage bull *sus*tain*s* the *yoke*,
*In* *time* small wedges cleave the hardest *oak*.
*In* *time* the flint is pierced with *s*oftest shower
*And* she *in* *time* will fall from her *disdain*
*And* we the sufferance of your friendly *pain*. (II, i, 1ff)

Notice the underlined words in the two speeches. Recalling what you know of pitch, stress, intonation--how would a good actor say these lines? Would he stress them? How much? How would a bad actor say the lines? Would the pitch of the voice change if a good actor were saying them? Might it be said that the real drama of the *Spanish* *Tragedy* lies in the speeches? That the speeches are dramatic in themselves?

7. In about 1600, a company of children actors performed this play. What would be your reaction to such a performance? Before you say "I'd laugh," think about what the children could do and get away with it.

8. *The* *Spanish* *Tragedy* went through several revisions. As the play was performed, the actors evidently wrote additional scenes and speeches. One of these additions is the "painter scene" in IV, vi. Is the scene necessary to the play? Why was it added? Would it sell tickets?

9. Does the battle between Spain and Portugal have any significance besides the providing of a context for the action? Are the goings on in the Portugese court like those in the Spanish court? Unlike them? How? Might Kyd be using the parallels to say something?

10. Try having half the class do the *Spanish* *Tragedy* as if it were a modern horror show or detective story or melodrama. You can change the words, plot; you can mime, use lights or whatever so long as you get the same shuddery effect which you think Kyd got with his audiences. Then have the other half do the show for laughs--like a summer theatre "mellerdrammer" which makes fun of bad guy-good guy shows; the second show may parody the first. Now can you tell why Kyd's kind of entertainment was as popular as pop could be in its time? Batman, Batman...

## IV. *Hamlet*

Some people argue that Shakespeare's *Hamlet* represents a re-working of another play about Hamlet, a play which no longer exists, but to which Thomas Nashe and others apparently allude. One author, for instance, writes in 1596, (five years before the first publication of Shakespeare's Hamlet) of "the ghost which cried so miserably at the Theatre..., *Hamlet revenge*." Many scholars claim that Kyd was the author of the "earlier-Hamlet," and that it was about as good and as bad as the *Spanish Tragedy*. The evidence for the existence of an earlier Hamlet and for Kyd's authorship is by no means conclusive; and, even if it were, we might well wonder what we can learn from it about Shakespeare's *Hamlet* since the text of the earlier *Hamlet* no longer exists. Even if we could say something, would it not be mere speculation? Mere speculation, however, need not be entirely dismissed.

Let us suppose that Kyd did write a play based on the Hamlet legend. Can we, then, say anything about what that play was like? Well, we can guess that it had a ghost, a play-within-the-play, soliloquies, delays, background wars, blood and guts, wild language, Frankensteinian horror--everything that the *Spanish Tragedy* has. And if that is what Kyd's *Hamlet* was like, we might find it profitable to examine what Shakespeare does with the revenge play. Let us suppose that the group of actors of which Shakespeare was one thought it would be profitable to take advantage of the current rage for revenge plays. They may have then commissioned Shakespeare to write a revenge play for them to produce. It should be a good revenge play, not one like the absurd ones that were so popular; it should be a play worthy of the proud and popular Globe Theatre. Let us further assume that Shakespeare's company had somehow got the rights to Kyd's *Hamlet*. If we make these assumptions, the genesis of Shakespeare's Hamlet might go like this:

*Business Manager*: I think we could make a pile of dough if we put on a revenge play. Those kid actors on the other side of town sure are getting a lot of attention, and they are putting on revenge plays. They are taking away good customers. Maybe if we looked in the file of old plays we could find a really juicy revenger!

*Actor I*: We do have a copy of old Kyd's *Hamlet*. How about that? Blood--blood--blood. Its not much, but...

*Shakespeare*: Sure isn't! The audience laughs at the ghost; he comes out dressed up in a dirty old sheet. They shout "hurry up" when Hamlet delivers those damnably long soliloquies. In fact, the whole thing is wretched. Wouldn't make us any more popular.

*Actor 2*: I agree. We have been putting on pretty good stuff recently and it won't do our reputation any good to put on Kyd. He's passé and a dummy besides. I don't think its possible to find a good revenge play. I won't act in a play that I don't think is first rate. I have my standards.

*Actor 3*: I agree. When I play the clown we always draw larger crowds--there isn't any clown in Kyd! We ought to forget the whole thing...

*Business Manager*: O.K.,--you may be hunting for a job in a couple of months. You guys just don't have any business sense--all wound up in the theatre and forgetting about stuff like that. We have to pay the mortgage. What about a Kyd rewrite? The ghost could be made scarier. The audience wouldn't laugh at it then. We could also invent some better reasons for Hamlet's running around so much and not doing much. So, well, why don't you take the thing home and look at it over the week end? We don't expect miracles. It's our best hope as I see it. Have something by Tuesday night.

Shakespeare: By Tuesday night. Three days. Would be nice if I could. When we leave to tour the provinces next month, I could polish it up some more and do some experimenting with it so that it'll be ready to go next season. If it goes over at all, maybe we can sell it to a printer and make some money that way too.

And in our fairy tale, Shakespeare went home and wrote Hamlet.

First--read Hamlet and act it out as best you can in your mind. Read fast. Don't try to get every line. Try to get the main action. Then--read the play again in relation to the following remarks and work out how you would play and produce it.

In looking at Hamlet, it may be well to look at the play not only against the backdrop of the Elizabethan stage and the Elizabethan acting companies, but against the Elizabethan hierarchic view of the world. This view held that as the earth is placed below the skies, the skies below the empyrean spheres, so the hierarchy of society reaches from bond servant, to freeman, to nobleman to emperor and king. The hierarchy of the passions, runs from the body to the soul; from the appetites, to the will, to the reason. Conversely, in the hierarchy of the family life, the husband is the head of the wife; the wife, the head of the children and of the servants. And in each of the areas love is the force which binds together the elements in the hierarchy.

Frequently, the metaphor of marriage is used to describe the love which binds things together. For instance, in Shakespeare's Troilus and Cressida, Ulysses uses the metaphor of marriage to explain the force which holds the planets and men together in right relationship. Elizabethan man used the marriage metaphor to explain several kinds of hierarchic human relationships--the relationship between Christ and the church, between Christ and the individual soul, between lord and vassal, between head and heart and so forth. What is rightly "higher," more controlling, more powerful is the husband; whatever lower, less controlled, less powerful and more sensitive, the wife.

In Shakespeare's Richard II, Richard, after he has been deposed as king, is taken to the tower to be imprisoned. On the way he sees his wife from whom he must part and will never see again. He then says to his captors, "Doubly divorced! Bad men, ye violate/ A two-fold marriage; 'twixt my crown and me,/ And then, betwixt me and my married wife." Richard regards himself as married to the State and to his wife. When the element of love disappears from either relationship, it becomes adultery, or a relationship of mere appetite. You will find a good deal of discussion of marriage in Hamlet. Hamlet senior, in being severed from his crown, is also severed from his wife; Claudius in usurping the crown also usurps Hamlet senior's wife; Claudius takes over the senior Hamlet's real marriage to Gertrude and his symbolic marriage to the throne; and younger Hamlet as a prince has some hopes of being married to the State and seems to have had hopes of being married to Ophelia. One of the questions the play raises is the extent to which Hamlet is worthy of marriage--both kinds of marriage; the extent to which Hamlet wishes to be married; and the extent to which he is unworthy of each marriage. When Hamlet leaves Denmark, he says farewell to his "mother," speaking of Denmark as his mother. The king reproves him saying that he should say farewell to his father--the king. And Hamlet says, "My mother!--Father and mother is man and wife;/ Man and wife is one flesh; and so, my mother..." The king is 'husband' to both Gertrude and Denmark; the kind of personal marriage which a king undertook was also a matter of considerable importance to his marriage to the State in that a king's wife was considered one of his chief advisors and if one of the chief advisors to the king, even his wife, was corrupt, this tended to affect his rule as a king. The fact that Gertrude is the kind of woman that she is should make us look carefully at the kind of king which Claudius is.

A king is to his country as a man is to his wife, or Adam is to Eve. But a man who becomes the slave of the wife (and his uxoriousness) becomes a serpent--lower than Eve. In acquiescing to Claudius' action and desire, Gertrude has assisted in the garden. She may be regarded as a kind of Eve, Claudius as a kind of serpent (if one doesn't push the metaphor too hard). The garden in which the King is dispatched, is the private garden of the palace; but there is also a larger garden--the garden of the King of Denmark--and Hamlet says that evil things are happening in that garden too, "that things rank and gross in nature infect it." Thus, throughout the play you have an analogy drawn between the King's relationship to his wife and his private household, and his relationship to the kingdom, rank with the weeds of Eden.

Now as you look at the play, consider the extent to which Hamlet's relationship to the kingdom and to Ophelia is similar to Claudius' relationship to the kingdom and to Gertrude.

As we look at 'household' and 'kingdom,' we should keep in mind the kind of government which Denmark had under Claudius in the light of contemporary Renaissancepolitical theory. The political structure which exists in Shakespeare's Denmark is not the political structure which England knew in Shakespeare's own time. The English monarchy was a monarchy which was hereditary; Denmark's is an elective monarchy; and an elected monarchy was considered less stable than the hereditary monarchy. One writer, contemporary with Shakespeare, says that elective monarchies "are not commonly so sure and durable as those that are hereditary, whereupon seditions arise to the great detriment of those kingdoms. When the Prince being dead, the state remains a pure anarchy without a Lord, like a ship without a pilot which is to be cast away with the first wind that blows."

The elective monarchy, however, obeys the same general rules which the unit on the "Leader and the Group" suggests that the hereditary monarchy obeyed in the Middle Ages and the Renaissance. A true king became a king not only by birth or election but also by virtue of his willingness to sacrifice his own private interests to the common profit of the people. A tyrant was a king who was not interested in the common good of the people but in his own profit and pleasure--a man who used the kingdom for his own profit and pleasure, manipulating people to make them satisfy his needs and his will. Such a man could, under certain prescribed conditions, be killed with impunity by his subjects. As you look at Hamlet, it will be useful to try to see to what extent Claudius is a tyrant and to what extent he is simply a good politician; to what extent he looks after the interests of Denmark and to what extent he looks after his own interests exclusively; to what extent he is interested in Hamlet and Polonius and Gertrude as 'persons' and for themselves and to what extent he is interested in them as things which he can use for his own pleasure or private interest.

With the rule that the king must seek the common rather than his own profit, went the rule that the king should not seek private revenge. To seek private revenge is, indeed, to seek a form of 'private profit' or private satisfaction. A proper king or prince or magistrate would use the courts for the accomplishing of public justice and would wish that even his enemies be judged according to the public and objective laws. In this context, we must look at Claudius' killing of Hamlet senior. To what extent was he killing a tyrant for the common good in killing Hamlet senior? To what extent was he simply seeking his own private profit? Again, when we look at Hamlet junior as a man who is looking to the throne, looking to become king, we might consider to what extent his vengeance is the vengeance of a man who wants to do things according to the procedures of law, and to what extent his desire to punish Claudius is a matter of private vengeance--of malice and hatred.

Let us return to the matter of Claudius' household and its relation to the state. Partially, of course, the extent to which a man can be an objective ruler and serve the common profit depends on the kinds of counsellors he chooses--whether he chooses counsellors who let him see things as they are or counsellors who primarily let him see things as he wishes to see them. As you look at Polonius, you should look at the extent to which Polonius endeavors to communicate the truth to Claudius, the extent to which he endeavors to color the truth, to flatter Claudius; to what extent was Polonius chosen to 'counsel' Claudius and to what extent was he chosen to be Claudius' fink--flatterer, rationalizer, and operator-at-the-court? This is, of course, a difficult question.

How is one to establish that a court is corrupt? What is one to do when one finds oneself in a corrupt court? Sometimes it was said that a citizen's obligation was to kill the king if he was a tyrant; sometimes it was said that a man's job was to admonish and reform the king--the office of a brave and honest counsellor. Sometimes it was said that a man's job was to wait for God to intervene and relieve man of tyranny; "How long, O Lord, how long?" More often it was said that the man ought to consult with the wisest men of the realm, that they ought to act collectively in the name of the realm and perhaps seek the help of an outside king of perfect virtue in the deposing of the king. Thus, one writer says that England rightly deprived King Edward II of his throne "because without law he killed his subjects," that it rightly deposed King Richard II for the same reason, and that Denmark similarly deposed King Christian, the tyrant, of his kingship for the same reason. The same writer says: "Kings and princes do not have absolute power over their subjects but are subject to the law of God and to the good laws of their country. They may not lawfully take or use their subject's goods at their pleasure; as God has ordained magistrates or judges to determine private men's matters and punish their vices, so

He wants the magistrates' doings to be called to account and reckoning and their vices corrected and punished by the body of the whole congregation or commonwealth. So that if a king robs and spoils his subjects, it is theft and he ought to be punished as a thief. If he kills and murders them contrary to or without the laws of the country, it is murder and as a murderer he ought to be punished. If he commits adultery he is an adulterer and ought to be punished with the same pains others meet." But if one wishes to depose a monarch, one has to show that what he has done is contrary not only to the laws of the kingdom (the monarch makes those laws) but contrary to the laws of God and to the way in which nature wishes that things should be done. Hamlet has to show Claudius to be unnatural if he wishes to kill him and has to expose him before all men and kill him in the name of all the realm.

Sometimes God was thought to overthrow tyrants in history by sending conquerors in upon them. Fortinbras could conceivably be a candidate for the role of "scourge of God" as over against Claudius or Hamlet.

So, in this context, we raise the question of the whole play: When is it right for a man to take the law into his own hands? Who in this play can take the law into his own hands? Claudius? Hamlet? Laertes? Fortinbras? When can Hamlet take the law into his own hands? In this connection it may be well to look at Act V, Scene ii, ll. 63ff. Are those sufficient justifications? And when Hamlet dies, having killed the king, and Horatio commits him to heaven, is Horatio doing the right thing? Has Hamlet in the duel justifiably and justly taken the law into his own hands?

Study Guide.

The study guide will be in the form of notes that a reader of the play made as he read the play. Sometimes he brings in information that he happens to have at hand; sometimes he comments on the speeches and actions, and at other times he writes questions for himself. As you read these notes you may find yourself agreeing and disagreeing with our notemaker; you may find his information wrong or irrelevant or relevant in a way different than he takes it. Or you may find his comments enlightening or confusing. They should at least form a basis for your discussion of the play. You, too, might make notes as you read and discuss the play.

I, i: Getting the Audience Quiet

Time passes in this scene. How much? As long as it takes to play the scene. Obviously. When a soldier approaches the battlements, he customarily waits to be challenged. Shakespeare evidently doesn't know much about soldiers, does he? How would an actor portray Bernardo? How would I react upon seeing the ghost? When he hears of it, Horatio considers it a fantasy; even after seeing the ghost he is sceptical and orders Marcellus to stop it. Bernardo has nervously expected it and regards it as real; Marcellus like Bernardo regards it as real but he would show it respect. But all of these men live in the same age; they should react in the same way, shouldn't they? What effect do these different reactions have upon me? Any? Which reaction am I to sympathize with? Any? None? I don't believe in ghosts.

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How would I make the ghost look? Here is a contemporary description of the ghosts as they appeared on the stage:

> ...a filthie whining ghost wrapt in some fowle sheet,
> or a leather pilch, comes screaming like a half-wit
> and cries Vindicta, revenge, revenge.

Can I tell from the play what Shakespeare's ghost looks like? Would he appear in a sheet? In answering this question, I should perhaps refer to Scene ii, 196ff, as well as the first scene. What purpose might Shakespeare have had in making his ghost different from ghosts in previous plays? I think Kyd's Andrea is a better ghost than Shakespeare's Hamlet Sr.

Sc. ii: Matters of State

Between the appearance of the ghost to Horatio and the others and its appearance to Hamlet, twenty-four hours lapse, hours which may account for Scenes ii and iii. The stage directions for Scene ii, are they important? What does "flourish" mean? In Shakespeare's theatre, there was no curtain between scenes and one scene followed immediately upon the other. So what? I think if I were directing the play I would have a curtain here even if Shakespeare didn't because the contrast between the scenes is too much for an audience. It just isn't real without a curtain.

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How would the various characters be arranged? One edition of the play has a stage direction which indicates that the proceedings here are like those of the Privy Council, somewhat like those of our Cabinet meeting with the President. We learn in Claudius' first speech that the official mourning for the elder Hamlet is over. Where would the king be situated? How dressed? In mourning clothes? How would the other characters be dressed? Where would Hamlet be placed? In what kind of clothes? Would there be any contrast between the two?

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Hamlet does not speak until the business with the ambassadors and Laertes has been completed. Shakespeare must be saving his hero for some reason--suspense, I think. Laertes' request to return to France is a matter of state, since no one can leave without the king's permission. And the speeches between Hamlet and Claudius also concern matters of state. Would an actor playing Claudius make any 'contrast' between his speeches to Laertes and those to Hamlet, between his reaction to the response of Laertes and that of Hamlet? Claudius here, as far as I am concerned treats Hamlet better than he deserves. I think Claudius is a long-suffering, good-hearted man trying to make the best of the situation. Hamlet is an obstreporous teen-ager who needs to be spanked.

Why does Gertrude speak to Hamlet, but not to Laertes? L. 67.--is it a proper response to a king's question? How would I act an actor saying "I'm not acting"? Hamlet says that he isn't putting on (ll. 76ff)?

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How would I have Hamlet's tone of voice in his soliloquy contrast with the king's in his speech, ii. 86ff? Would I have Hamlet appear "well-organized" when he says it? Does this soliloquy help the spectator account for Hamlet's talk to Horatio and discovery of the ghost? Hamlet doesn't recognize Horatio when he first sees him (ll. 160ff); is Hamlet's imagination and 'vision' all fouled up? Would the physical detail of the ghost which Hamlet is concerned with tell him whether the ghost was or was not his father? I wonder....

I, iii: Speak the Speeches:
What does this scene tell me about the inner spirit of Ophelia? Laertes? Polonius? I think Shakespeare probably just needs another scene here to give the illusion of a day passing between Scene i and Scene iv; therefore he writes a scene to display Polonius' ability to talk and to educate his audience about how to get along in the world.

What function do lines 1-6 serve? (Remember that Shakespeare's theatre needed no scenery and no lighting equipment.) There is one of Shakespeare's infrequent stage directions between l. 6 and l. 7. I think I should ignore it. What if I did? What if there were no trumpets or cannons sounded, and Hamlet went on to attack the court? Imagine singing "For He's a Jolly Good Fellow" with Claudius, and would I--if I were Claudius--say "Drink, Drink, Drink" to the court? I don't think I would; he seemed to be temperate in Scene iii. I think Hamlet is making up things here to justify his own actions. Does anyone else comment on Claudius' character?

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Let us suppose I am an actor playing Hamlet. I notice some differences and similarities between Hamlet's speech to Horatio and his soliloquy in Scene ii. How should I read each set of lines? In which should I portray Hamlet as a person in control of himself? In either?

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Now I am wondering why Shakespeare has the ghost appear here. Maybe Shakespeare thought it was time to scare the audience again? Or maybe he couldn't think up any more speeches for Hamlet? But then why did he have Hamlet give that speech about the state of the kingdom? Maybe the ghost is the dram of evil that infects the kingdom; on the other hand, perhaps Shakespeare doesn't take the ghost that seriously. Does Hamlet? Would I need to portray Hamlet differently after the appearance? How?

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"Angels and ministers of grace"--what do they have to do with ghosts? I am interested in how I would portray Hamlet in this speech. What kind of gestures and postures should I assume? What tone of voice? Would they change or remain the same throughout the speech? Maybe I could learn something by looking at the reactions of Marcellus, Bernardo, and Horatio in Scene i. Could I? Act out ll. 62-85. Act so that the struggle and the speeches reveal Horatio's and Marcellus' attitudes toward the ghost and heaven (note especially ll. 87-91).

I, v.: A Ghost:

Suppose I were directing this play. Should I have a curtain at the end of Scene iv? Of course, I should; after all a scene is a scene and a scene means I need a curtain doesn't it? I once saw a production in which there wasn't a curtain here and it sure wasn't very realistic. I can't figure out what the director thought he was doing.

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I think the ghost is a bad orator. He is long winded. He comes to tell Hamlet an important message but he begins with a description of his sufferings in purgatory, or is it hell? (Shakespeare's Protestant audience might wonder about Purgatory's ghost.) I think the Ghost should begin with the way in which he was killed. It refers to murder in a general and vague way, but Hamlet guesses whose murder it is talking about, but why does the ghost make him guess? Is Shakespeare up to something here? Is he commenting on somebody? On Hamlet? The ghost? Anyway, Shakespeare's ghost when it urges Hamlet to revenge is not as ridiculous as Kyd's ghost.

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Look at the loving words which the ghost uses when he refers to Claudius, when he refers to Gertrude; he is a ghost who teaches one that, being reviled, one should not revile again. He does unto others as he would have them do unto him, doesn't he? Who is the "serpent" in the biblical orchard?

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Finally we learn how the elder Hamlet was killed. Why not before now? Why at all? Hasn't Hamlet already promised to revenge? (See ll. 29-31). Maybe Shakespeare had to pad in this scene so that one of the actors got enough lines to satisfy his vanity.

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Is there any significance in the order of the nouns when the ghost says "by a brother's hand/ Of life, of crown, of queen at once dispatched"? But maybe that's a silly question, or is it? The basis of the ghost's appeal for revenge is one designed to make one put down malice and seek justice. Why leave the queen to heaven and her conscience and not the king? What am I to make of this ghost? Does his rhetorical strategy suggest what kind of ghost appears here?

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The ghost must leave as time for matins draws near. Would I have the ghost look holy as it went away, or would I have it slink away guiltily? Or does it make any difference?

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The ghost has left advice in Hamlet's mind; right advice? I think so. "An eye for an eye, a tooth for a tooth." He's interested in justice, and anyone who advises another man to seek justice gives good advice. Right?

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An actor playing Hamlet must make a quick transition between the soliloquy and his first speech to Marcellus and Horatio. I would have Hamlet already "put an antic disposition on"--like a man gone mad from seeing a flying saucer; would I? Perhaps he should put on bells and a fool's cap and wear them for the rest of the play. What am I saying? Hamlet, a fool? Why does he refuse to tell his friends the news he has learned? He calls it "wonderful"? How should he treat his friends now? How would I act his exchange with Horatio when he tries to satisfy him by saying what he does in ll. 123-124 ? Perhaps I should look at the fool in Lear--what he's like, what does he do?

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The ceremony of swearing in the remainder of the scene is mysterious. But perhaps some of its mystery disappears when I take into account the staging of this scene. When the ghost exits in l. 91, he probably descends through a trap door into the understage, the "cellarage" of l. 151. The descent into the cellarage might or might not make the ghost a "goblin damned" rather than "an honest ghost;" depending on how one played it. How would I play it?

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Hamlet's speeches to the ghost are calculated to reassure Horatio and Marcellus that the ghost is "an honest ghost." Does Hamlet say these things purposely? He might be trying to make them think the ghost is evil and frighten them into silence. What should I make of the ghost?

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II, i: The Lovers:

Polonius trusts his son as he trusts men in the king's court; he is, one takes it, simply a cautious counsellor of his son and of the court. And both son and court deserve the trust he gives? I think one ought to emulate a man like Polonius.

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Ophelia tells us about Hamlet as an actor who plays at being a lover. Now Hamlet may or may not be regarded as finding the lover's 'role' natural; he may also be regarded as using his role to mock vice and praise virtue--what he later says acting is for--but one wonders what vice he is mocking in Ophelia and whether she is guilty of it.

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When Polonius accounts for Hamlet's condition, would I have him look like a wise man or a fool? He does seem wise and besides I suggested earlier Hamlet might be a fool. After all, how many fools can you have in a tragedy?

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II, ii: The Counsellors:

Give Rosencrantz and Guildenstern dress and gestures. Could I?

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I believe Polonius when he says, "I hold my duty as I hold my soul,/ Both to my God and my gracious king." Might he be only half-right? All right? A subject's obligations to God and to King were not distinguished--they were regarded as one--unless the king was a tyrant. Claudius, a tyrant? Should I play him as one? What has the business about Norway and Fortinbras to do with anything?

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Polonius' speech, ll. 85ff, is the speech of a clear-headed, counsellor. Why does Shakespeare persist in displaying the good old counsellor's vanity in regard to rhetoric? Or is it vanity? Polonius calls his sentence beginning, "That he is mad" a "fool-ish figure." Indeed, Polonius constantly plays on words, and his over-concern with rhetoric suggests that he is what kind of a counsellor?

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"Fishermonger" in l. 174 is a term for procurer or pander; I guess that Polonius is treated by Hamlet as Labrax (The Rope, Grade 9). That kind of talk to Polonius is unfair. Hamlet seems to be just like he was in I, ii. I think he is still a teen-ager who has no respect for his elders. I wonder why Hamlet says this; how much of what went before would I have him overhear if I were the producer?

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Hamlet is mad: "Polonius is a procurer; Ophelia is presumably a strumpet; Rosencrantz and Guildenstern are finks; fortune is a strumpet; Denmark, a prison." These are the thoughts of a madman. Thinking does make things good or bad. Boethius says that only to people who care about prosperity, power, etc, is Fortune a deceiver; the world is a prison because they don't get what they want; the earth--God's creation--seems evil; and so does the friendship of men and women; the gods seem vain since they do not necessarily keep a man in prosperity or power. Does this have anything to do with Hamlet? "Man delights not me!"

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Hamlet knows that he is an actor (ll. 361ff). He and the actors are doing the same job--showing the crowd what it is like. Which will do the better job? Jephtha is Biblical (Judges 11: 34-40); Hamlet must mean that Polonius will live to sacrifice her; maybe he means to kill her or is acting that part.

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"Pray God, your voice be not cracked": there were no women in the acting companies and boys played the women. Ophelia, Gertrude are all played by boys! How would I play them as boys?

---

I believe that Pyrrhus , Priam and Hecuba are like characters in our play. But what a play! This is Seneca all over again? The verse, the vocabulary? This is a revenge play: Pyrrhus is stirred by vengeance to kill Priam. Pyrrhus is Hieronimo? Claudius?

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"The Murther of Gonzago" is a revenge play? Is it?

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Hamlet's talk in his soliloquy--(532ff)--who is the fiction and who the real thing? It is curious that both heaven and hell tell Hamlet to avenge himself (l. 570); I thought the ghost came from "purgatory" or hell. "Remember, treacherous, lecherous, kindless villain!": hate, hate, hate! Heaven urged that! Hamlet does wonder if it's a devil. I wonder--perhaps he should have tried to find out when he talked.

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Melancholy?

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"Conscience of the king": Hamlet wishes to reform the king. "Make him feel guilty and then he'll turn to God and confess his sins and repent and cleanse the land? A good path--make the bad king a good man."

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Devils can tell the truth (Faustus). If the ghost told the truth, he might still be a devil. A devil would tell a man that any evil deed is good. Does Hamlet want to catch a conscience or find out the truth? The former would aid repentance, the latter, a court conviction.

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III, i: Play Acting:
Claudius looks on play acting as like drinking ("there delights," l. 27); going to plays is escaping from things--like drinking. Hamlet looks on acting as like giving a sermon: "catch a conscience."

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"to be or not": Hamlet is thinking of Priam: "whether 'tis nobler in the mind to suffer.../ Or to take arms..." Is Hamlet as helpless as Priam? Hamlet wants to catch the king's conscience, but he hates his own--makes him afraid of suicide, afraid of Hell, afraid so that he has to sit and take Fortune's blows. What blows? ll. 70-82, Hamlet has had to take those wrongs from Claudius or Hamlet's associates from Hamlet! Does Ophelia fear Hamlet?

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"Ophelia, pray for me and my sins"! What sins?

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Hamlet's treatment of Ophelia is hard to account for. "Polonius is a procurer; Ophelia is a drab"; nunnery here means house of ill-repute. If Hamlet is an actor, whose vice is he now satirizing? Ophelia's? Somebody else's? Does he care if what he says is true? I wonder how a man who cares about justice can treat Ophelia so. Ophelia = all women--to Hamlet; cf. ll. 122ff, 139ff).

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Are we to accept Ophelia's judgment on Hamlet: "Oh, what a noble mind is here overthrown." Later she says "Now, see that noble and most sovereign reason/ Like sweet bells jangled, out of tune and harsh..." Why bells? Court fools wear bells. Any connection here? Has Hamlet appeared as a fool before? A fool could be a madman at the court. He could be a satirist who expressed its flaws with weird jokes. Hamlet is Ophelia's satirist, but is he a mad satirist-fool or a sane one?

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III, ii:
Hamlet is going to catch the "conscience of the king." Now he will write a play to do it! The purpose of acting is to catch consciences: "to hold, as 'twere, the mirror up to nature, to show virtue her own feature, scorn her own image, and the very age and body of the time his form and pressure." Is Shakespeare doing this with this play--showing his own time what virtue is (Ophelia? Laertes? Who?), what is to be scorned, what his own age is like? Hamlet says "a play is like a parable." Well...

Hamlet has been acting. Does he always remember the purpose of playing?

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Hamlet is a clown. Notice his comments on clowns and fools; he says, "For there be them that will themselves laugh, to set on some quantity of barren spectators to laugh too, though in the meantime some necessary questions of the play be then to be considered." What is he criticizing? He then says, "That's villainous and shows a most pitiful ambition in the fool that uses it." There is no clown in the play given before the court. Why then does Shakespeare have Hamlet say this? Has anyone characterized Hamlet as a fool or clown? Might Hamlet in some way be commenting, unwittingly, on himself? I think Shakespeare put these comments in before he decided what play he was going to use; Hamlet can't be a fool. How can a fool be the hero of a tragedy? If Hamlet is a fool then this is no tragedy.

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Now what of III, ii, 59-70; this is the Hamlet of "to be or not to be." Give me the man who can take anything from fortune. What?

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Boom, boom, boom. Hamlet's big play. This sounds like Kyd? like Seneca? A revenge play? How would I produce it?

The stage directions: kettle drums and trumpets and a "Danish march" yet! Is this a ceremonial occasion? Whose ceremony? Cf. I, ii, the stage directions. Hamlet is carrying on again! He's also unfair. Claudius thinks this is a play, but it becomes a trial. A man on trial ought to know he is on trial--the fifth amendment. He should at least get a lawyer to defend him.

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The dumb show before the play raises a staging problem for me if I am a producer. If the king sees the dumb show, he should do something here. Maybe Claudius should be talking to someone so that he misses it; maybe I should leave it out. The stage directions don't help, do they? The King suspects that Hamlet knows before?

As the play is performed, Hamlet plays commentator: Might his comments break the king's composure? See especially ll. 239ff. What tone does Hamlet assume here? Is Hamlet like a chorus?

There is a serpent in the dumb show garden? Is the real serpent in the situation Claudius or the ghost? The Ghost!

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The language of the play within the play. More silly-fied Seneca! More silly-fied Kyd! The queen says that a second marriage, even after the first husband's natural death, can be based on 'trust' but not on love; is that true? Did Shakespeare's people believe that? Tropically = tropologically = morally; the play has a moral is what Hamlet means. Did Gertrude go around talking like that tb Hamlet Senior, and was he weak, old, and pompous like the king in the play? No wonder she let him be killed.

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Lucianus in the Garden; the serpent gets the love of the woman: ll. 261 "To catch the conscience of a King". "...let the stricken deer weep/ The hart ungalled play ." Hamlet must watch while his kingdom sleeps. He has nothing on his consciance. No sin! Jove = God = Hamlet Sr. as God's representative. Peacock-—Jove's peacock is the proud, proud...

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Hamlet lacks advancement! Really?

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Now the Hamlet-Guildenstern "recorder" scene would be an easy one to play. Have Hamlet act so. And Guildenstern so. And then have Hamlet act similarly with Polonius--playing upon the ventages.

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Hamlet "could drink hot blood even as churchyards yawn and hell infects the world!" He's not acting now! Or he is acting now, acting Kyd's revenger; but he means it! The ghost has done this --made Hamlet want to be a witch. No, he doesn't want to be unnatural. Can one "be cruel, not unnatural"? How could Hamlet be natural to his 'unnatural' mother; "'unnatural' mother!" What? "I will be just naturally cruel; I don't want to be unnaturally cruel." Here we have that rebellious teen-ager again.

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III, iii: The Office of a king: Regicide's consequences: Rosencrantz and Guildenstern on the office and the killing of a king: they preach of Claudius'--of Hamlet Senior's--death? Do they know what they are saying? Why do they say this now? Are they flatterers? Never! They wish to bring Hamlet to justice and preserve justice, order, and peace. Any king would wish to have subjects like them--- if he were a good king.

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Polonius behind the arras: a counsellor must always be behind the wall peeking out and listening. Such a one can counsel with a full understanding of things. Polonius is an FBI agent?

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Prayer; does Hamlet ever pray?

Claudius is the serpent; his offense is also Cain's (l. 37), and yet he prays:

> But, O, what form of prayer
> Can serve my turn? 'Forgive me my foul murther'?
> That cannot be, since I am still possessed
> Of those effects for which I did the murther,

My crown, mine own ambition, and my queen.
May one be pardoned and retain th' offense?
In the corrupted currents of this world
Offense's gilded hand may shove by justice,
And oft 'tis seen the wicked prize itself
Buys out the law. But 'tis not so above.
There is no shuffling...

"O, I'll leap up to my God! Who pulls me down?"--Faustus.
Has Claudius sold his soul?

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The ghost tells Hamlet that he should leave Gertrude to heaven, but Claudius is afraid to be left to heaven. What if Hamlet did leave him to Heaven, possessed of his crown? Why should he? Why shouldn't he? How I would love to play this.

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"The play's the thing; I'll catch the conscience of the king." He has caught the king's conscience by showing him mirrors of virtue and vice. But was the awakened conscience what Hamlet wanted? If he is going to send Claudius to Hell? A man who knows remorse for sin is half redeemed. Is there hope for Claudius? What am I to think of a prince who wants to damn another human being: "The electric chair isn't enough for you; I, as prince of the blood, order that you be put in Hell." Who is condemned?

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To catch the conscience of a queen--the reason he did the "murther"? Hamlet wants to reform his mother even as he reformed the king, but-- "Don't preach too loud to your mother; don't catch her conscience; your job is tb hate your uncle--hate, hate, hate." Is that what the ghost says at midnight and after when Hamlet goes to his mother and hears the ghost?

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Hamlet kills a father too. One supposes that, in trying to shoot the right bird (in this case, the bird that deserves justice), one will hit a few wrong ones. Justice is hitting the wrong bird?

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IV, i: "tugging in Polonius":

Claudius should have been a "providence" to Polonius (l. 27); God is usually described as "providence" or as making "divine providence."

Was Claudius Polonius' providence? Was there any providence--divine providence not Claudian providence--in Polonius's death? What should Claudius do in regard to Hamlet? Put up with him? Send him away? What would a tyrant do? a good king?

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Hamlet weeps, does he? Like Claudius after Hamlet Sr.'s dispatching?

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IV, ii:

The body is with the king, but the king is not with the body. I.e., Claudius has a body but the king is not with the body; a pun: "The king is not with Polonius' body" and also the king is not with the Body of Kingship. Claudius is no true king. A Renaissance king had two bodies, a private body or "person" and a corporate "body" as the representative of the collective Rulership or "Reason" of the people. Claudius has a personal body--he is not dead like Hamlet Sr. or Polonius. He is not with the Body; he is no true Ruler or Reason (Law) as Hamlet says; and, therefore, he is a "thing of naught." But if Claudius is not king, who is?

IV, iii:

Hamlet is the people's prince (l. 4); Claudius isn't ; cf. my last note.

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Worms will eat a king's private body. Claudius and Hamlet Sr. and Hamlet Jr. If worms eat us all anyway, what difference is a king's murder--or a father's? "All is vanity; all is vanity."

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| Mirrors: | Wronged | Champion | Wronger |
|---|---|---|---|
| | Norway | Fortinbras | Denmark? Poland? |
| | Hamlet Sr. | Hamlet | Claudius |

Is there a difference? Fortinbras works for a nation against nations. Hamlet?

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Hamlet learns honor--or blood--from Fortinbras? "I must use my reason to kill Claudius." Is this what Hamlet says? Is murder rational? "Bloody thoughts": "nothing worth"--worthy thoughts are bloody?

IV, v.

Mirrors:

Hamlet Sr. - Claudius - Hamlet mad
Polonius - Hamlet - Ophelia mad
Ophelia mad like Hamlet?
Ophelia a satirist of the court's evil? How would I have her

act, and how Gertrude?

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Sing along with Ophelia: Ophelia seems to insult the Queen; the queen tries to stop her. She sings of Hamlet Sr., of Polonius, of Hamlet? The lady in the song has one lover, a true lover now dead; two lovers, one a true lover now dead and the other a rake? The song--about the queen and about Ophelia? St. Valentine's day--the day when all animals and men seek and find the right mate. Ophelia believes Hamlet's picture of her looseness and/or Ophelia was loose.

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l. 42. "They say the owl was a baker's daughter. Lord, we know what we are but know not what we may be. God be at your table!" The baker's daughter was made an owl for refusing bread to God: God be at your table: "inasmuch as ye have done it to one of the least of these, my brethren, ye have done it unto me:" refusing bread to one of the least--refusing life to Polonius, God was at your table--Hamlet, Claudius in the form of Polonius and in the form of me, Ophelia. Lord, we know what we are, but know not what we shall be. The Bible? Where are Jesus and Holy Charity at Hamlet's court? (l. 58). Ophelia is a slattern/innocent.

l. 98. Claudius' body guard is a bunch of mercenaries; Tshombe "Laertes shall be king; choose we." The people should not be looking for a new king. The fickle mob. Claudius has been a good enough king to the people--feasting and celebrating, no loss of territory, efficiency.--"Hurrah for Good King Claudius," I say. Are the people getting ready to depose Claudius? Hamlet could have run a rebellion. He's a coward?

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Laertes' oaths:

"Revenge may--will--mean damnation." Laertes' 'ghost' wooing him to revenge would, in his mind, be a devil.

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l. 146. Pelican: its symbolism?

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Ophelia thinks of her father's death, and distributes various flowers in keeping with funeral customs of the day. She can give them to real people and to imaginary people as she runs about the stage--to Hamlet, Laertes, Gertrude, Claudius. Which flowers to whom?

Rosemary = remembrance
Pansies = thoughts
Fennel = flattery
Columbine = thanklessness

Rue = repentance
Daisies = chaste married love

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**Kings, Tyrants, and Rebellions:**

Does King Claudius describe the procedure which Hamlet should use to bring him (Claudius) down? He is a king and is subject to justice as opposed to an "enemy" and subject to revgeance:

1. Rebellion in order to force the king to call a council.
2. A hearing of accusations before the council.
3. A deposing of the guilty if guilty.

> Laertes, I must commune with your grief,
> Or you deny me right. Go but apart,
> Make choice of whom your wisest friends you will,
> And they shall hear and judge 'twixt you and me.
> If by direct or by collateral hand
> They find us touched, we will our kingdom give,
> Our crown, our life, and all that we call ours,
> To you in satisfaction...

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Pirates--thieves of mercy--save Hamlet; "fifteen men on a dead man's chest; yo-ho-ho- and a bottle of charity."

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Laertes: "Why not the law for Hamlet?" Claudius explains why he has not brought Hamlet to justice. His reasons: Hamlet's mother "lives by his looks" and the "public loves him." Is Claudius interested in justice? It is interesting that the chief magistrate of all the land tells a courtier to avoid the courts and take the law in his own hands. Just interesting?

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Line 122: What ulcer?

Line 129: "Revenge should have no bounds!" Whose revenge? Hamlet's? Claudius'? Laertes'? God's? Revenge = justice. Therefore justice has no bounds.

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**Mirrors**

Hamlet Jr. — Laertes — Claudius
Hamlet Sr. — Hamlet Jr. — The Ghost
Does that tell one something of the ghost's origin?

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Denmark's poisoned:
Poison in the garden in the head (ear).
Poison on the sword.
Poison in the chalice.

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The picture of Ophelia's death (l. 165ff) is all symbol. Consider Ophelia's death from sorrow/Hamlet's earlier posturing at dying of sorrow. "Inasmuch as ye have done it unto one of the least of these, my brethren..."

V, i: Grave-diggers
Suicide?
"Let us make merry with death, for all are equal beyond."
What does that have to do with the theme of the play: "I lack advancement"?

a. Great folk are poor; they have leave to drown themselves.
b. Poor folk are swell; Adam, esquire., was gardener, ditcher and gravemaker.

What am I to make of this clown? How should he be acted?

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Hamlet, the satirist--did the trip make him a better or worse satirist than when he held the mirror up to Ophelia and Polonius to show them how civil they were? Hamlet, the fool, is Yorick's successor? The Fool, Lord of Misrule, puts on the plays.

Why does Hamlet refrain from revealing his identity? And does he learn anything by talking to the gravediggers? About himself? About the common people? About Alexander? Caesar? Claudius? Hamlet Sr.? What's the point? Life is not worth living? Death is the great leveller?

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Is Laertes (l. 223) playing the mad revenger now? Is the rhetoric of Laertes' speech the rhetoric of real grief? How would I play it?

---

V, ii: The Court of Honor
The whole 'trial' of the play--to test these words?

Sir, in my heart there was a kind of fighting
That would not let me sleep. Methought I lay
Worse than the mutines in the bilboes. Rashly,
And praised by rashness for it--let us know,
Our indiscretion sometime serves us well
When our deep plots do pall, and that should learn us
There's a divinity that shapes our ends,
Rough-hew them how we will.

An inner voice--like conscience and called "the divinity that shapes our ends"--awakens Hamlet, urges him indiscreetly to the deck, to find the commission, to open it, and to forge a new commission to execute Rosencrantz and Guildenstern as accessaries to tyranny, and sealed with Hamlet Sr's, the King of Denmark's, seal. Is this voice the voice of the ghost? The voice of something opposite to the ghost? The voice of God?

---

Who is the King in l. 63? The king on the seal? The 'King' who ordered Hamlet's death? The 'King' who heard the voice of divinity and forged a king's authority and seal?

---

"Why what king is this?" Could Horatio do homage here?

---

A new Hamlet and a new conscience after the sea journey (ll. 66)

OR

An old Hamlet and no conscience--a regicide after the sea journey?

---

I should order a big hat with plumes for Osric. Osric is Polonius writ young. How would I play the scene? Hamlet--as accurate satirist here?

---

Hamlet on the duel: "Not a whit, we defy augury. There is a special providence in the fall of a sparrow."

Hamlet places the duel--and his possible death as part of it--in the hands of providence. Did Hamlet at the beginning know that there is a special providence in the fall of a sparrow? Did he see the fall of the Hamlet Sr. sparrow as displaying a special providence? Ophelia is a sparrow whose death teaches Hamlet "God be at your table." Rosencrantz and Guildenstern are sparrows whose death teaches Hamlet that little people don't count or that he should act like a king. There will be a special providence in a duel.

---

The fall of a sparrow: Matthew 10:29ff: "Are not two sparrows sold for a penny? And one of them shall not fall on the ground without your father. But the very hairs of your head are all numbered. Fear ye not therefore, ye are of much more value than many sparrows."

---

"*But in my terms of honor*:

A duel may be evil. A duel is only 'justified' and can be the means of the expression of God's providence in punishing the evil and rewarding the good if it is a judicial duel. Such a duel is conducted before officers of the king according to set rules (those of the High Court of Chivalry) and with the expectation that God's will would be made known through it. A "duel of honor" is such a duel. Laertes' specifies that the duel with Hamlet is a duel of honor--to try Hamlet for his murder of Polonius, to vindicate Laertes for not having brought Hamlet to court. Thus, Laertes publically makes this a judicial proceeding while seeking, through it, to "take the law in his own hands" with poison. I have found one explanation of the judicial duel in Shakespeare's time:

> The cause of all *quarrel* is injury and reproach, but the matter of a *contest*, is justice and honor, and for the love of justice and honor, we shun no care of mind, loss of wealth, nor adventure of life. From the love of justice and honor proceedeth all disputation in Schools, all pleading in law and war, and all the world's wrangling. Whoever believes that he has truth to reason on his side, not only constantly believes this, for when what he believes "truth to reason" is denied, he regards himself as injured and obligated to vindicate his cause. It is true that the Christian law wants all men to be of so perfect patience, as not only to endure injurious words, but also quietly to suffer even force and violence. However since none (or very few men) have attained such perfection, the laws of all Nations, having to do with the avoiding of further inconveniences and the manifestation of truth, have (among many other trials) permitted, that such questions as could not be civilly proved by confession, witness, or other circumstances, should receive judgment of fight and combat, supposing that God (who only knows the secret thoughts of all men) would give victory to him that justly ventured his life, for truth, honor, and justice.
>
> Sir William Segar, *The Booke of Honor and Armes*, 1598.

Notice that though Claudius first proposed a game, he and his officers hear Laertes' proposals and the king's "judges" (l. 268) judge the duel as if it were a judicial trial by sword.

---

The dialogue between Claudius and Laertes (V, ii, 306ff.); why does Claudius suggest that Laertes not strike Hamlet then?

---

*The Results of the Duel*:

Claudius and Laertes attempt to get Hamlet by poisoning Laertes' point and destroy both Gertrude and Hamlet. Irony? A comment on evil? on goodness? Does the duel give justice--Hamlet is tried, exposed and punished for what? Laertes for what? and Claudius 'tried' and exposed before the whole council of the realm?

_Chalice_ and _sword_ poisoned

| | |
|---|---|
| The queen | |
| Claudius | Laertes |
| | Hamlet |
| | Claudius |

Why is Claudius killed twice? For a Senecan, Kydean effect?

---

"There is a providence in the fall of some sparrows." "all sparrows?"

How would I stage the fights?

---

| Father | Uncle | Son | Villain |
|---|---|---|---|
| Fortinbras, Sr. | Norway | Fortinbras, jr. | Hamlet, Sr.? |
| Hamlet Sr. | Claudius | Hamlet, jr. | Claudius? |

How are the uncles alike and different? The sons? Fortinbras: honor in title to land/ Hamlet: honor in justice?

Whose claims are just as between Hamlet Sr. and Fortinbras Sr., Claudius and Norway, Fortinbras and Poland? Did Hamlet Sr. play Claudius to Norway in taking away his lands? And is Fortinbras Jr. the final restorer of international justice? Or the final displaying that things happen by accident and chance--"I just happened to be in the right place at the right time"?

---

Hamlet is a detective story about a private detective.
Hamlet is a spook show.
Hamlet is Job.
Hamlet is to Kyd as _Arms and the Man_ is to musical comedy.
Hamlet is dull/ Hamlet is great for the stage.

---

V. Revenge Tragedy: Spectacle and Art:

Below you will find two charts that may provide you with a framework for a discussion of revenge tragedy; consider the elements of revenge tragedy from two perspectives: the perspective of the spectacle involved--the dramatist wishes to entertain his audience; and the perspective of theme,--the dramatist wishes to deepen his audience's philosophic insight. Look at each convention from both points of view--then suggest what objection a spectator might have to each as he sees it used in a particular play. At times, there may be no conceivable objection.

The second chart asks you to consider revenge tragedy from the point of view of an artist who wishes to create a good and entertaining play. The chart suggests that you pose the problem raised--and/or solved--by each convention for this kind of artist--suggest possible alternative conventions or techniques that would be possible solutions for our dramatist. As you work with these charts, constantly keep in mind the plays that you have read; refer to specific characters, actions, and speeches to clarify your comments.

Following the charts you will find some notes on the ghost, as an example of how you might handle this assignment.

| Characteristics | Spectacle |  | Theme |  |
|---|---|---|---|---|
|  | Function | Objection | Function | Objection |
| 1. Plot<br>a. delay<br>b. intrigue<br>c. madness<br>d. soliloquies<br>e. play within play |  |  |  |  |
| 2. Characters<br>a. ghost<br>b. protagonist<br>c. antagonist<br>d. innocents<br>e. the clown or fool |  |  |  |  |
| 3. Death and Butchery<br>a. deaths<br>1) deserved<br>2) undeserved<br>b. gory actions |  |  |  |  |
| 4. Politics<br>a. kings and counsellors<br>1) corrupt courts<br>2) honest, open courts<br>b. international incidents |  |  |  |  |
| 5. Rhetoric<br>a. fancy, emotion-laden speeches<br>b. metaphors, images |  |  |  |  |
| 6. Satire |  |  |  |  |

| Characteristics | Problem | Alternative |
|---|---|---|
| 1. Plot<br>a. delay<br>b. intrigue<br>c. madness<br>d. soliloquies<br>e. play within play | | |
| 2. Characters<br>a. ghost<br>b. protagonist<br>c. antagonist<br>d. innocents<br>e. the clown or fool | | |
| 3. Death and Butchery<br>a. deaths<br>1) deserved<br>2) undeserved<br>b. gory actions | | |
| 4. Politics<br>a. kings and counsellors<br>1) corrupt courts<br>2) honest, open courts<br>b. International Incidents | | |
| 5. Rhetoric<br>a. fancy-emotion-laden speeches<br>b. metaphors; images | | |
| 6. Satire | | |

The Ghost.

1. Ghost's Function as to Spectacle:
    - a. Function: serves to arrest attention of spectator; creates a kind of eerie atmosphere for the play's action; provides motivation for protagonist; reveals the past, usually hideous and unnatural acts that frighten the spectator.
    - b. Objections of Spectator: ghost may be an unconvincing character; maybe silly; I never saw a ghost--it isn't like real life; serves no real purpose in the plot.
2. Ghost's Function as to Theme:
    - a. Function: introduces more than a temporal point of view; suggests that action in the rest of the play is not intended as an imitation of everyday life; raises issue of revenge and justice.
    - b. Objection: temporal view would be sufficient; any one knows that a play is a play and not real life; issue of revenge and justice can be raised more effectively in other ways; ghost detracts from theme of play.
3. a. Problem for Artist--the ghost should be a part of the plot; should be a vivid character; should be brought in in such a way as to clarify or extend the theme of revenge and justice. (Cf. Hamlet for a right good solution to these artistic problems)
    - b. Alternative--eliminate ghost at expense of its spectacle and of its thematic role; have protagonist learn of past evils and need to retaliate for them from another character.

Exercises: A

1. Perhaps the most popular modern counterparts of the revenge tragedies are the detective stories or the stories in the modes of Batman, Superman, Dick Tracy, James Bond. You might wish to consider the kinds of protagonists, antagonists, situations, plots, themes, etc. that occur in one or more of these fictions. Then you might compare them with revenge tragedy characters.

2. Try to write a short detective story or Batman style story that uses some of the techniques and raises some of the issues characteristic of the revenge tragedy. Below you will find situations that might get you started.

a. The hero knows he or someone close to him has been wronged and he knows who has wronged him. He has to decide how the wronger will be brought to justice--by himself or by the duly constituted authorities.

b. The hero has been wronged but doesn't know who wronged him. But he hates a man and wishes to pin the guilt on him in order to punish him--even if he didn't commit the crime.

c. The hero has been wronged; he knows who the criminal is. He tells the authorities but they are corrupt--paid off by the criminal. The hero is about to expose the corruption and is offered a good position as a detective if he doesn't expose the corruption.

d. A close friend tells the hero who has wronged him. The hero has to be sure his information is correct.

e. The hero thinks he has been wronged by someone who is a powerful figure in government. The hero cannot make his suspicions public for fear of his life. He has to carry on his investigation without arousing the suspicion of his suspect.

f. The hero learns that he has been accused of a crime he didn't commit. In order to clear himself he carries on an investigation to find the real culprit. The real culprit appears to he his accuser, but he can't prove that he is. The hero kills the apparent culprit and leaves the town or country.

3. You might wish to exchange stories with one of your classmates and write notes on the story. You might consider whether the writer successfully combines spectacle and theme. Or, you might read your story in class. Your classmates then might wish to comment on it.

4. You and your classmates might wish to design a production of a revenge tragedy, e.g. Hamlet, The Spanish Tragedy, in modern dress. You might have Hamlet dress like an amateur private detective; Claudius like a big-time gangster-politician surrounded by body guards; Polonius, a corrupt FBI agent. You might find it necessary to rewrite some scenes.

Exercise: B

One of the characteristics of a revenge tragedy is the use of the soliloquy. The hero often finds himself alone and while alone talks out loud, often very emotionally. One of the problems that the author faces is keeping the emotion within bounds. Compare one of Hieronimo's soliloquies with one of Hamlet's. Notice the figures that each uses, the kinds of actions, the kinds of sentences, the kind of verse paragraph organization. Then write a short essay in which you compare the effectiveness of the two speeches. You might compare Hamlet, I, v, 92-109 and Hieronimo's, "Eyes, no eyes" speech, III, ii, 1ff.

Final Discussion Question:

In the tenth grade unit, "The Leader and the Group," you worked with a remark made by John of Salisbury: "It is impossible that the Prince be unjust."

Your discussion of this remark revealed that John is not asserting an actual or empirical impossibility—that the prince is so honest that he can't cheat. It turned out that, for Salisbury, the impossibility is logical , a matter of the way John wants to use the word 'prince.' John means to say, "We call a ruler a prince only when his will is just." This cleared our way to get at Salisbury's point: since the prince is the subordinate hand of God, the prince cannot be unjust, because God cannot be unjust.

You will recall that Machiavelli also says that it is impossible that the prince's will be opposed to justice. Machiavelli, like Salisbury, is asserting a logical impossibility. In the end, Machiavelli's claim comes to this: "The prince cannot be unjust, for whatever he does is the law." And so, since the prince is law, it is impossible for the prince not to do whatever it is he does. "Justice," in this context, comes to mean, "What the prince does or commands."

The prince is the law in Machiavelli's frame because he has more power than anyone else whereas in John of Salisbury's frame he is the law and the prince when and if he is the subordinate hand of God and does what God wills.

a. Is this review in any way relevant to a discussion of Shakespeare's Hamlet? Does it aid one in getting at some of the issues of that play? If so, what issues? If not, why is it irrelevant?
b. If we examine Hamlet, do we find conflicting views of the ruler like the conflicting views of Salisbury and Machiavelli? Are there representatives of these views? Characters who consistently expose one view or the other? Are there characters who waver, who vacillate between two opposting views? Who?
c. If we assume that the above summary is relevant to Shakespeare's play, perhaps it would be well to examine the way in which each view of the ruler is regarded or judged in the fictional universe created by Shakespeare. Which comes off the worse? Which, the better? Support your answers with detailed reference to the play.
d. Here is a hypothesis for your examination, contemplation and criticism: "Almost every revenge tragedy involves a clash between two conflicting views of society and rulers; the clash between these two views sets forth the issue of how justice is obtained. Without this clash, one could not have a revenge tragedy."

   If you agree with this hypothesis, outline a revenge tragedy in which a situation produces a conflict between the concepts of justice inherent in an aristocratic view and a democratic view of society.

   If you disagree, outline a revenge tragedy which is void of concerns about justice.

# A CURRICULUM FOR ENGLISH

Student Packet

## THE CHRISTIAN EPIC:

Edmund Spenser: The Faerie Queene, Book I

John Milton: Paradise Lost

Grade 12

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Experimental Materials
Nebraska Curriculum Development Center

## Introduction for Students

Since you have already made a study of the Greek epic, The Odyssey, the English folk epic Beowulf, as the French national epic, Song of Roland, you are probably already somewhat familiar with the epic. As you remember from your earlier study, an epic is a long, narrative poem written in a high, solemn style. It recounts heroic actions, usually of one principal character. Often this character is part man and part god, or at least possesses powers which the ordinary man does not. Usually he is aided by the gods as long as he does what is right and he is morally free to choose his way. Often, though, when he disobeys the Gods, they buffet him and encourage him to choose his "fate": the historical mission which they have willed that he should perform. The selflessness of the individual is emphasized; the hero is concerned with the welfare of the group to which he belongs, as a leader should be. This group is usually going through some severe crisis, or a series of crises. Generally, the hero performs his initial heroic actions while going on a journey, during which he meets and overcomes many temptations and comes to realize his destiny. At the end of his journey or during it, he may have to fight physical or moral battles to fulfill his "destiny." Often the epic ends with a marriage which symbolizes the union of the hero with the goal he has been seeking. The epic poet usually writes of a time not his own but of the long past. He endeavors to show the standards by which a man was considered great in that time. Historical events are idealized, in a mixture of myth and fact. The divine and the fabulous as well as the historical are always evident. The epic poems which this unit will consider are not national religious epics; they are national religious epics: Spenser's Faerie Queene (I) and Milton's Paradise Lost. In both, the hero (or heroes) are tempted primarily to disobey God and only secondarily to fail the group. Whatever achievement of goals is theirs is a religious achievement, not a national or cultural one. Both poems were written in an England which was working out the theological problems raised by the Reformation (Faerie Queene, 1590; Paradise Lost, 1667); both present journeys which are more moral than physical, battles which are more matters of spirit than of the body, and triumphs which are not triumphs of flesh and blood.

Spenser's epic is an extended moral allegory; it pictures an "individual" spiritual pilgrimage into error and back to regeneration. Milton's epic is his extended picture of our race's journey into error and possibly back to regeneration. Both epics present what may be taken as Everyman's quest for the good life.

Core Texts:
The Faery Queene, Book I, Edmund Spenser, Ed. G. W. Kitchin, Oxford: Clarendon Press, 1867
Paradise Lost, John Milton, ed. Edward le Comte, Mentor Classic
(NOTE: The reading guide questions in this packet are based on these two editions.)

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## I. General Questions: Spenser and Milton:

As you read the two Christian epics which form this unit, you may wish to keep the following nine questions in mind as a kind of general guide:

1. Who is the hero of the epic? That is, who wins its great struggles.
2. What kind of "model" does he present? To what kind of men would he form a model

3. What are his resources? What in himself? What in the external world?
4. Does he make a journey? What kind of journey does he make? What creatures does he meet? What kinds of ideas do they picture? What temptations or obstacles?
5. What is the plan of the Gods for the hero? How does he learn it?
6. What kind of "other world" (Heaven and Hell) exists in the epic? How does it compare with other "other worlds"? What is good and what is bad in each?
7. What future does the hero work to build?
8. How does the hero win his struggle?
9. Does the main story end with reconciliation or a separation?

II. Notebooks: Spenser

As you read the Faerie Queene, you may wish to watch for and record several items in your notebook.

1. Record each place that the Red Cross Knight visits, together with significant details and meaning. Make a chart similar to this, filling it in with each new episode of the Red Cross Knight. For example, in canto 1, stanza 7, he enters a shady grove.

| Place visited | Significant Details | Meaning |
|---|---|---|
| Shady grove | Grove entered to escape rainstorm but path from the shady grove lost | One falls into sin when he avoids God's "sunlight." |

2. Watch for allusions to the Bible. Keep a list of these in your notebook, copying the allusion, identifying it, and the stanza where found. Read the whole Biblical passage in which the allusion occurs; try to see if this gives you a cue as to the symbolism or connotations of the allusion as used by Spenser.
3. Keep a list of the characters in the epic and identify the allegorical meaning of each. Try to pile up as much detailed evidence to support your allegorical interpretation as you can, using Spenser's handling of the characters--appearance (size, and shape), dress, actions, words, habitat, etc., as clues to understanding the character's meaning.
4. If you have read another epic, make while you are reading as many comparisons as you can between the Faerie Queene and the epic which you know.

III. Individual Questions: Spenser

Introduction
1. What is the subject matter of Spenser's earlier poetry?
2. How will the subject matter of the Faerie Queene differ from his earlier poetry

Canto I
1. How do the opening lines resemble the opening of a novel? (Clue: what is the meaning of in medias res?)
2. How do the three opening stanzas suggest stories of King Arthur?
3. Before we can understand the Faerie Queene, we must become familiar with allegorical symbolism. For an interpretation of the meaning of the Red Cross Knight's armor, as described in stanza 1, read Ephesians 6:11-17.

4. How do you explain the significance of the *bloody* cross emblem on the Red Cross Knight's breast and shield? (Matthew 10:38)
5. If Una represents truth, what is suggested by the veil that conceals her face?
6. The rainstorm Una and Red Cross Knight encounter suggests the adversity that all Christians must face. In stanza 7 what is the meaning of Red Cross Knight's taking shelter in the "shadie grove"? Do you see any relationship between this action and Adam's hiding in the Garden of Eden?
7. Frequently artists picture Satan in the Garden of Eden as half serpent and half woman. What suggestion does this give you about the monster in stanza 14?
8. What moral significance is there in Una's advising the Red Cross Knight in stanza 19 to "add faith unto your force"?
9. Compare the ideas of stanza XX with Revelation 16:13.
10. The extended metaphor or simile was popular with Homer. Spenser has followed the pattern. Can you find examples of two such extended similes? Be able to tell what two things are being compared in each.
11. Spenser has the skill of using highly varied description. How is stanza 29 a welcome relief from stanzas 25 and 26?
12. Judging from stanzas 29 and 30, what kind of person do you consider the aged sire?
13. As you become better acquainted with the aged sire, can you understand the allegorical meaning of his name, Archimago? (Archi-mago)
14. Stanzas 34 and 41 are famous stanzas. How are mood and matter skillfully blended? How are sense and sound blended in 41? What use is made of onomatopoeia?

Canto 2

1. With what time of day does the canto begin? What hint does the time of day give as to the moral situation in which the Red Cross Knight finds himself.
2. Who is the "wicked master" of stanza 2, and why does he "searche his balefull books again"?
3. Our text omits stanzas 3 through 6. In these stanzas the Red Cross Knight, through Archimago's devices, is made to suspect Una's faithfulness and rises at dawn to flee from the hermitage, in the company of the dwarf. In this action of the Red Cross Knight, forsaking Una or truth, he is showing his doubt, his loss of faith. Archimago is able to separate the Red Cross Knight by playing first on his "concupiscible" and then on his "irascible" passions; on his capacity for lust and wrath. How could these two passions separate one from Una?
4. Allegorically speaking, why is Archimago happy when Una and the Red Cross Knight are separated?
5. What is the allegorical meaning of Archimago's being able to change himself into so many forms?
6. *Sans* means *without*. *Foy* means *faith*; *Loi* means *Law*; *Joi* means *Joy*.
7. Explain the extended simile in stanzas 15 and 16.
8. As stated in question 3 above, the Red Cross Knight by abandoning Una is faced with doubt. He thus is vulnerable to attack from Sansfoy. Yet how is he protected from the Sarazin?
9. In stanza 20 find an example of transposed sentence order. Why does Spenser use such order?
10. Spenser makes use of light images. In canto 1, Red Cross went to the shady grove to escape the rainstorm. Here in canto 2, stanza 29, he again goes into shaded area. What is the possible allegorical meaning?

11. In fiction we speak of "flashbacks," meaning narrative details which occurred before the present action. Where do you find a "flashback" in canto 2?
12. Fradubio had difficulty in deciding which lady was more fair, Fraelissa or Duessa. What common problem of all mankind is suggested here? A similar passage appeared in Malory's stories of King Arthur. In Malory's version, Sir Percivale killed a serpent that was attacking a lion. In gratitude, the lion became his protector. Percivale dreamed of meeting two ladies, one on a lion and the other on a serpent; the latter lady complained because Sir Percivale had killed the serpent and she begged Sir Percivale to make amends by "becoming her man." The dream is later explained to Sir Percivale. The lady on the lion represents the new law of the church; to accept baptism, faith, hope, and belief. The lion probably represents Christ. The lady on the serpent represents the old law; the serpent represents the devil. In the Faerie Queene the choice Fradubio must make between Fraelissa and Duessa is somewhat similar to the choice Sir Percivale makes between the lady on the lion and the lady on the serpent and Fraelissa means "frail gal" Fra Dubio means "Brother Doubt." Why would "Fra Dubio" go from loving Fraelissa to loving Duessa? Later the Red Cross Knight must also choose between Duessa, the lady on the serpent, and Una, the lady with the lion. What does Una mean? What would her "lion" be? What does Duessa mean? What does the dragon (a form of serpent) with which she later appears probably mean? What is the "old law"; what is the "new"? Why would Spenser and his audience tend to regard the "new law" and "truth" as the same thing?
13. Fradubio's plight is like the plight of Aeneas in Book 2 of the Aeneid. Consult that source. In what sense is Duessa like Dido in Book 2? How is she different?
14. Dante in the Divine Comedy has those who commit suicide changed to trees; consult canto 10 of the Divine Comedy. Is there any sense in which Fradubio is a suicide?
15. How is there humor in the idea that witches do penance? (It was a popular belief that witches must undergo yearly cleansing.) What was the physical effect of Duessa's bathing with herbs?
16. On the other hand, how could Fradubio and Fraelissa be released from their captive state by bathing in a "living well"? Examine John 4:10-14 and Revelations 22:1-2.

Canto 3

1. Who is the "her" of line five in stanza 1?
2. Why does the lion not attack Una? (Refer to question 13 of canto 2.)
3. Who is the "long wandring Greeke" of stanza 21?
4. How do you explain the actions of Abessa and Corceca in stanza 22 and 23 when they had been entirely inactive before?
5. What does Una's mistaking Archimago for the Red Cross Knight suggest? Is evil always obvious?
6. Why does Sansloy not kill Archimago?

Canto 4

1. What advice does Spenser have for a young man in stanza 1? Is the advice still timely?
2. Consult Matthew 7:13. Then be prepared to interpret stanza 2, lines 8-9.
3. In like manner, consult Matthew 7:26-27 for an interpretation of stanza 5.
4. Milton in Paradise Lost refers to the fallen angels. Spenser, too, makes use of Scriptural passages in his description of Lucifera. Consult Isaiah

14:12-14 for an explanation of stanza 10, lines 1-2. What is the significance of Lucifera's holding a mirror? Keep Lucifera in mind when you come to Lucifer in Paradise Lost. What sin is central in both?

5. What suggestions about the dress of Spenser's time are given in stanza 14?
6. How are the descriptions of each of the seven deadly sins appropriate to their character? Make a chart listing details ascribed to each of the seven deadly sins. Try to determine why each detail is attached to the particular sin to which it is attached.
7. Some critic has called Spenser the "Rubens of the poets." How is this a fitting appellation applied to his descriptions of the seven deadly sins?
8. For what two reasons was Sans Joy aroused at sight of the Red Cross Knight?
9. According to Duessa's conversation with Sans Joy, why does she fear the Red Cross Knight will defeat him?

Canto 5

1. In the early stanzas what do you learn about the laws of arms in the knight's code of chivalry?
2. Stanzas 10 and 11 tell us about a belief of ancient Roman religion. What is this belief?
3. From context in stanza 18 can you interpret the meaning of "crocodile tears"?
4. Beginning with stanza 19, Duessa makes a descent to the underworld. Odysseus also made such a trip under the guidance of the witch Circe. However, their purposes in going to the underworld were different; Odysseus learns from his descent how to understand the present and the future better, but Duessa goes to get "charged with evil." Why does Night not recognize her?
5. Spenser relies upon Greek mythology extensively in stanza 35. What are the various punishments of those confined to hell?
6. What other ideas about the Greek philosophy of death and hell do you find in this canto?
7. How do the pictures portrayed in stanzas 46, 47, and 48 relate to the pictures of the seven deadly sins of canto 4.
8. Using a reference book, identify the historical characters of stanzas 47, 48, 49, and 50.
9. What is the evident meaning of Red Cross Knight's inconclusive defeat of Sans Joy?
10. Contrast the spectacle that the Red Cross Knight sees as he leaves the House of Pride with that which he saw when he entered it. Why does Red Cross Knight's picture of the House of Pride change?

Canto 6

1. Stanza 3 to 5 are omitted from our text. Here Sansloy, lawlessness, attacks Una.
2. Many situations pertaining to light or dark are found in the Faerie Queene. Stanza 6 contains an example. Check with Matthew 24:29 for its implication.
3. Stanza 12, line 4, recalls Una's having too readily believed Archimago to be the Red Cross Knight in canto 3. Thus she is cautious in accepting the advances of the fauns and the satyrs (ignorant Christians). Notice her effect on them--the power of chaste beauty even over savages.
4. What contrast is there between the House of Pride and the home of the woodland people? What is the significant meaning of the contrast?
5. Sir Satyrane, whose father was a satyr and whose mother was a noble lady, may represent the combination of chivalry and untaught woodland life. Although brought up in the woods with a love of animal life, he yet possesses a desire for truth and refinement. What is the significance of his being half man and half "satyr"?

6. What story of the Red Cross Knight does the pilgrim tell? What is his motive for telling this false story?
7. Why then does Satyrane attack the Sarazin?

## Canto 7

1. What is the significance of Red Cross Knight's having removed his armor? Why did he take off his armor? Why did he get into this state? Can he conquer without his armor? without the shield of faith, the helmet of salvation, etc.? In Canto 8, Red Cross Knight will be attacked by the giant Orgoglio. The word "Orgoglio" means "pride" or "presumption". What kind of pride or presumption would lead Red Cross Knight to take off his armor?
3. Judging from stanza 13, what is Spenser's opinion of artillery?
4. Consult Revelations 12 and 17:3 for an explanation of the beast in stanza 18. See also question 13, Canto 2.
5. How can you explain the different emotional reactions of Una and the dwarf (stanzas 20 and 21)?
6. Spenser himself stated at different times that Arthur represented grace or magnanimity. Which quality do you think Arthur represents here?
7. What contrast is there between Una's reluctance to discuss her troubles with Arthur and Duessa's earlier forwardness in pouring out her tale?
8. Consult your Bible, Genesis 2:10-14, for an identification of the rivers in stanza 43. Where then are Una's parents imprisoned? What then is the Red Cross Knight really questing for?
9. What allegorically does the dragon of stanza 44 represent? Consult Revelations 12:9. Cf. question 12, Canto 2.

## Canto 8

1. The notes in your book say of stanza 1, "In this stanza lies the moral of the whole tale." How is this true, and what is the moral?
2. The magic horn referred to in stanza 4 appears also in Virgil's Aeneid and in the Song of Roland. Find out how Roland's horn also has direct bearing on the narrative in that epic.
3. Stanza 19 speaks of Arthur's uncovered shield, which may represent the Bible. How do you explain its effect on Orgoglio?
4. How can Orgoglio be like an "emptie bladder" (Stanza 24)?
5. What different kinds of pride do Lucifera and Orgoglio represent? cf. question 1, Canto 7. Why is Orgoglio a giant? Remember that in Greek mythology the Titans (or giants) are represented as rebelling against Zeus. You will find Lucifer in Paradise Lost is also represented as a giant. Does this giant imagery tell you anything about how Red Cross Knight has sinned (cf. Canto 7, question 1)?

## Canto 9

1. In stanza 1, the golden chain mentioned also by Homer, Milton, and Chaucer, is the chain that joins heaven and earth. As there is sympathy between things of like nature in the natural world, so in the mental and higher order of nature there is union of mind with mind. Spenser believed chivalry to be the bond of all virtues. Watch for other ways in which he shows heaven and earth being joined together.
2. In stanza 17, which does Red Cross Knight place first in his sense of obligation, public duty or private affection? Would this be true of today's community or national leaders?
3. How do Arthur and Red Cross Knight show respect for each other as they part?

Perhaps the "liquor pure" of stanza 19 is the "blood of the New Testament that cleanseth us from all sin." What may the "booke" represent?

4. How does Spenser show by his description that Trevisan is terrified?
5. Why does the Despair episode come directly after the Orgoglio episode? That is, why might somebody who had just succeeded in conquering the temptation to "take off the armor of salvation" afterward fall into despair?
6. Put the meaning of stanza 31, lines 1-2, in contemporary language.
7. What scheme did Despair use to encourage his victims to commit suicide?
8. What specific details lend a despondent tone to Despair's cave?
9. What is the fallacy in Despair's argument that he helped a suicide victim find eternal rest and happy ease in the next world?
10. Awareness of the greatness of his sin leaves Red Cross Knight physically and spiritually an easy prey for Despair. What argument of Despair ultimately breaks down Red Cross Knight's resistance?
11. How does Una's speech in stanzas 53 and 54 prove that she is not too good to be true? How does she prove herself a real heroine? Why does Red Cross Knight need Arthur's help (grace) against Orgoglio but Una's help (truth) against Despair?
12. A Biblical parallel to stanza 53 is found in Matthew 16:41: "But the flesh is weak."
13. Consult Mark 13:20 for an interpretation of stanza 53, line 5.
14. What is the prediction in the last two lines of the canto?

Canto 10

1. Stanzas 1 to 3 review the events of cantos 4, 5, and 9; after committing the two sins of presumption and despair, Red Cross Knight must undergo a spiritual new birth in the House of Holiness. Compare the ideas of the first stanza with Ephesians 2:8-9.
2. Can you figure out the allegorical meanings of the names of the three sisters and the porter?
3. Can you recall Biblical passages suggested by stanza 5, lines 1-4, and 19?
4. Stanza 13 has several allegorical implications. According to tradition Faith is arrayed in white, the raiments of the angels or of the faithful. The cup she holds of pure gold, unlike Duessa's false cup, is the cup of the Holy Sacrament, and the serpent represents the healing power of faith. In her left hand Faith holds the New Testament.
5. Blue is the color of Christian hope because it is fixed on heaven beyond the skies. Allegorically why is Speranza (Hope) less cheerful than Fidelia (Faith)?
6. Stanza 19 states that only Faith could read the sacred "booke." What is the allegorical significance? Continuing the allegory to stanza 20, can you explain why Faith is able to perform miracles?
7. In Canto 9 Despair encouraged Red Cross Knight to commit suicide. Here in stanza 21, Red Cross Knight experiences a similar longing for death, but the result of his longing is different. How is this latter longing for death constructive rather than destructive?
8. What cleansing treatment does Red Cross Knight undergo in stanzas 23 and 27? Consult Psalms 51:2.
9. Why do Faith and Hope come first and Charity last? Has Red Cross shown any faith to this point? Has he shown hope in continuing his quest? Has he shown any charity to this point? Has he done anything for anyone else?
10. Duessa carried Red Cross Knight to the House of Pride where he saw the seven deadly sins. Una now brings him to Dame Caelia where he is disciplined in sacred love and finally brought to the seven "bead men" or men of prayer.

Love here has seven good works: entertainment, for travelers; food for the hungrey; clothing for the naked; pity for prisoners and captives; comfort for the sick and dying; burial for the dead; generosity for widows and orphans. "For I was hungered and ye gave me drink; I was a stranger, and ye took me in; naked and ye clothed me; I was sick and ye visited me; I was in prison, and ye came unto me."

11. Why, in your opinion, does the Mountain of Contemplation come right after the House of Holiness and after Red Cross has been instructed by Charity?
12. Consult Revelations 21:10 for an explanation of stanzas 55, 56, 57.
13. How does Spenser pay a tribute to Queen Elizabeth in stanzas 58 and 59?
14. What idea about war is stated in stanza 60?
15. How is the Red Cross Knight rewarded by Contemplation? Why does Contemplation have the kind of sight he has?
16. Why does Contemplation not allow Red Cross to remain with him? What does Contemplation urge Red Cross to do? How is what Red Cross Knight sees here like what Odysseus sees in the underworld or what Aeneas sees there?
17. Some theologians speak of the first two steps of "the mind's journey toward God" as consisting in purification from sin and contemplation. When did Red Cross Knight take each of these two steps?

Canto 11

1. In stanza 1, Una recalls her parents, once lords of Eden, but cast out from Eden by the dragon, by the "devil" and the sin he prompts. Only Christ and the church can free them; now that Red Cross Knight has cleansed himself in the House of Holiness, he is ready to continue his quest to help Una free her parents by fighting the dragon. In his vivid description of the fight between Red Cross and the dragon, Spenser shows the power needed for man to overcome sin.
2. In stanza 27, to what mythical character is Red Cross Knight's battle compared
3. Traditionally the final epic battle occurs in three stages. (Compare the Iliad, the Aeneid, the Odyssey if you know them). In Red Cross's battle with the dragon, he is aided by receiving water from the well of life at the end of the first day. Spenser makes allusion to the well of life in stanzas 29 and 30. Consult Revelations 22:1 and John 4:10 and 14. At the end of the second day, Red Cross is given strength from the tree of life. Speculate as to what the "well of life" and the "tree of life" mean.
4. For a Biblical explanation of stanza 34, consult Psalms 103:5. "Thy youth is renewed like the eagle."
5. Stanzas 46-48 tell the reader how Red Cross finally defeats the dragon. Explain the symbolism present; to what can you attribute the final defeat of the dragon?
6. How are Red Cross Knight's battles like those of other epic heroes? cf. Question 3 above.

Canto 12

1. Although we find little humor in the Faerie Queene, we do find some in stanzas 10 and 11. How does Spenser describe natural reactions of those who examine the dragon?
2. Red Cross Knight's entry into the palace is analogous to Christ's entry into Jerusalem. Note the similarity between stanza 13, line 4, and Luke 19:36, "And as he went, they spread their clothes in the way." What is the similarity between the two triumphant entries?
3. Stanza 22 tells the reader that Una has put aside her mourning clothes for

her marriage garment. The passage alludes to the mystical union of a person who follows Christ (lives in his image) (the Red Cross Knight) and his church (Una). Consult Revelations 19:7. Some theologians speak of "the mind's journey toward God" as consisting in three steps: purification from sin, contemplation, and union with God (cf. Canto 10, question 17). Which step has Red Cross Knight taken now?

4. Stanza 24 relates one more trial that Red Cross Knight must undergo before his union with Una. The messenger symbolizes the results of sin that follow the sinner and may appear at any moment.
5. Note how the canto is unified by similarity of the imagery in the first and last stanzas of the canto. What is the image?

## IV. Introduction for Students: Milton

As you move from Spenser's The Faerie Queene to Milton's Paradise Lost, you are approaching another first-rate Christian epic. Writing in the latter half of the seventeenth century (Paradise Lost was first published in 1667), Milton was able to draw upon all of the fruits of the Renaissance--the great interest in and knowledge of the Greek and Roman classics, the always increasing interest in science and in foreign cultures, the interest in the beauty of language and music and in the musical qualities of language--and was able to unite these Renaissance interests with his own Puritan concern for the Bible and for Man's relationship to God and the universe.

Paradise Lost will no doubt strike you, espcially at first, as difficult. Its many Biblical, classical, and historical references, its somewhat unusual sentence structure, and its large and sometimes strange vocabulary,do make it difficult for us today. Fortunately, we need not understand many of the references in order to catch the beauty of Milton's language and the significance of his theme. Nor need the sentence structure and vocabulary be overly confusing, for we quickly grow accustomed to both and we soon discover that Milton's ideas and images come across to us with surprising ease and clarity. Indeed, the success of the poem often results from what appears at first to be its difficulty; by his unusual sentence structure, for instance, Milton is able to keep from us the simple meaning of a given sentence until we have been presented with a host of images and associations which at once clarify and dramatize the meaning when we finally receive it. In addition, the text which you will be using presents extremely helpful explanations of the more important referencesand unusual features of language. These notes, found at the bottom of each page, will increase your appreciation of the poem, but they should not be referred to until after you have once read through each section of the poem without interruption.

Paradise Lost is an epic, our greatest Christian epic. In it we have most of the standard epic features: the invocation to a "Muse" for guidance and inspiration during the recitation of the poem, characters of heroic stature and deeds, a universal setting, a concern with immortal as well as mortal beings, a descent into an underworld, a continual concern for the hero's well-being and final deliverance, and a heightened use of language.

You should, as you read, attempt to compare the various features of Paradise Lost with those of the Faerie Queene. Although both poems are Christian epics, they are different in many respects, and through a constant comparison and contrast of the two, your appreciation of the qualities and meaning of each will be deepened.

The questions that follow (Section VI) are intended as guides for your reading, to call your attention to the most important features of each book and to present you with material for thoughtful consideration. The appropriate list should be approached immediately after you finish reading each book and before you commence reading the next. If you find it impossible to answer some of the questions after giving them serious thought, your teacher will help you. It is very important that you be satisfied that your answers are complete and clear in your mind before you proceed with your reading. Often you will wish to record your conclusion in your notebook. You may wish to keep track of the following general matters in your notebooks.

V. Notebooks: Milton:

1. Keep a running analysis of scenes in which Milton reminds you of Spenser; scenes where he uses the same symbolism or epic devices; scenes where he helps you interpret Milton.
2. Keep up a running analysis comparing Paradise Lost: (a) with one other epic you have read; (b) with its Biblical sources.
3. Keep a record of scenes in Paradise Lost which parallel one another, scenes which anticipate or recall another scene in the poem.

VI. Individual Questions: Milton

(Book I)

1. Compare the poet's invocation at the beginning of Book I with that of Spenser's at the beginning of The Faerie Queene. Both are, of course, epic devices and the purpose of both is, at least ostensibly, to secure help and inspiration from above so that the recitations to follow will prove worthy of their subjects. Close attention to the two invocations will, however, show that there is at least one important difference between the two. Try to discover this difference and explain why you think that it occurs. Begin by noting carefully to whom each poet addresses himself. Are the purposes of both poets the same? If not how and to what extent do they differ?
2. In Book I, Milton uses several epithets in referring to Satan. For example, in line 34, Satan is called the "infernal Serpent." This epithet of course ties the Satan we see in Hell in Book I (infernal) with the final view we have of him in Book IX, lines 784-785, where we read that "Back to the thicket slunk / The guilty Serpent." Through the epithets that he applies not only to Satan, but also to God, the Son, Adam, and Eve, Milton intends to influence the reader's feeling toward these characters. Note as many of the epithets which refer to Satan as you can, and then by considering their meanings and emotional overtones (connotations), try to decide what Milton wished the reader's emotional reaction to be. Are the epithets consistently unsympathetic, or are some clearly sympathetic? As you read through the following books of Paradise Lost, watch for and write down any further epithets referring to Satan. After you have completed the whole of the poem, you could profitably consider whether these epithets show any progressive change, becoming either increasingly favorable (honorific) or increasingly unfavorable (pejorative).
3. What does Milton, in lines 25-26, assert is the purpose of his "great argument," Paradise Lost? (It might be well to memorize these two lines and to keep them well in mind as you read the remainder of the poem.) Is there any indication, in the first 26 lines, that Milton sees his "argument" as unique, that he considers himself as a pioneering poet in any way? If so, in what way does he see his endeavor in writing this epic as unique?

4. Read and think over carefully lines 44-49. At first, this passage will no doubt seem to you, if not especially difficult to follow, at least unusual in its word order. In order to note just how unusual this word order actually is, rewrite the sentence, using the same words without adding or omitting any, but attempting to make the word order more natural to us today. After doing this, compare your sentence to Milton's. Although yours will now seem more natural to you, is it still as effective as Milton's in stressing the key words in the sentence.? What effects does Milton appear to be trying for through his unusual syntax (unusual at least to present-day readers)? Why, for instance, is the adjectival clause "Who durst defy the Omnipotent to arms" held off until the last instead of being inserted after the first word, "Him," as it would naturally be today? And why is "Him"placed at the beginning of the sentence instead of after "Hurled"? What effect is achieved? Read this whole passage aloud, attempting to give it as much expression as one of the old, oral teller-of-tales would. Do you find that you are almost compelled to increase the tempo of your reading as you go along, at least until you reach the phrase "penal fire"? Are you not almost breathless by the time you reach this point? And has your voice not fallen progressively because of your expiring breath? Now, attempt to decide exactly what it is about the construction of this sentence which has affected your reading in this manner. Is your breathlessness and falling pitch appropriate to what is described in this sentence?

One of the footnotes calls your attention to Milton's literal use of the word "ethereal" in line 45. In what way is it used literally? Could it properly be used literally today? Look up the meanings and formations of "perdition" and "adamantive". From what language do they come to us? Does "perdition" have any special appropriateness in Paradise Lost? Why? Do you find any epithets used in this passage? How many and to whom do they refer?

5. Milton once called Spenser his "original," meaning presumably that he was greatly influenced by the author of The Faerie Queene at an early point in his life. Both Paradise Lost and The Faerie Queene are, of course, epics, and even more, Christian epics. Comparing, for the moment, only Book I of Paradise Lost with the story of the Red Cross Knight, what epic features do these works have in common? Have you noted any other, perhaps less important, similarities in characters or settings. In Canto 5 of The Faerie Queene, for instance, Duessa and Night carry the body of Sansjoy down to hell, or "Pluto's house". In stanzas 32 through 36 of this Canto, we have a fairly full description of Spenser's hell. How does it compare to Hell in Paradise Lost? Is there anything to suggest that Milton's Hell could have been based in part upon Spenser's? Which of the two hells is the least Biblical, the most classical? What evidence do you find for your choice? As hells go, which would seem to be the most comfortable?

Now, as you continue to read Paradise Lost, attempt continually to compare and contrast it with The Faerie Queene. It would be well to ask yourself why Milton's epic differs so greatly at certain points from that of his "original."

6. One of the devices which Milton often employs is the extended simile, which you will no doubt have recognized as one of the more obvious devices of the Greek and Roman epics. Two such similes occur near the end of Book I, as Milton attempts to suggest the almost inconceivable number of Hell's inhabitants that assemble in Pandemonium for the great council. In lines 759 to 776, "Satan and his peers" are compared with bees swarming in the hive.

Does this seem to you to be an effective and appropriate comparison? In what particular ways is it or is it not so? The second simile is introduced almost immediately after the bee-simile. What two things are being compared in it? What effect do you think Milton intended for this comparison to have? Is it appropriate? Can you recall any similes in The Odyssey or in Beowulf (or the Aeneid if you have read it) of similar length and effectiveness? Have you encountered such similes in The Faerie Queene?

7. Who seems to be "second-in-command" to Satan in Hell? What individual characteristics does he seem to have that help to distinguish him from Satan and the other inhabitants of Hell? Who are the other important individuals in Hell? Are they individual enough so that you could anticipate how they would act or react in the future? (Particularly, how would they individually attempt to improve their hellish lot or to avenge themselves against God for his severe punishment?) Can you anticipate what they will individually suggest, in Book II, should be done against God?
8. In lines 255-256, Satan comments that "The mind is its own place, and in itself / Can make a Heaven of Hell, a Hell of Heaven." (See also Book IV, lines 18-21.) Read carefully the context in which these lines occur, and attempt to decide precisely what Satan means by this rather paradoxical statement. Is the meaning the same as that of lines 73-75 in Book IV, in which Satan again laments: "Me miserable! which way shall I fly / Infinite wrath and infinite despair? / Which way I fly is Hell; myself am Hell." What do you think of this idea? Keep it in mind and see if it helps to explain Satan's later actions and thoughts.
9. Describe Pandemonium in your own words. Are you surprised by any of its features? A footnote in your Book tells you that the name "Pandemonium" was coined by Milton. What meaning does the word usually have now? Do any of the features of the place described in Book I suggest why the word came to have such a general meaning today? After thinking about this, turn ahead to Book II, lines 528-581, for another, and more telling view of Pandemonium. Does the place bear any resemblance to Spenser's House of Pride in the Faerie Queene, Book I, Canto 4, stanzas 2-6? Does Lucifera, Spenser's Queen of Hell, resemble Satan in any way?
10. What is the overall impression that you get of Satan in Book I? Is he in any way heroic? Since he is certainly not the hero of Paradise Lost, as Red Cross Knight is Spenser's hero, why is he introduced first in Milton's epic, and why is so much attention given to him alone? What is his allegorical importance in Book I? Does he simply, and at all times, signify the general principle of evil? Or does he at times embody a particular form of evil?
11. Does Paradise Lost begin in medias res? In what way are we "in the middle of things" at the beginning? What is gained by this device?
12. Finally, how thoroughly has Milton laid the ground work in Book I for what is to follow in the other eleven books of Paradise Lost? Does it seem complete as a background to the poem, or would you at this point think that Book II must also be preparatory in nature? What reasons can you give for your answers?

(Book II)

1. In Book II, we are given a much more detailed picture of several of the fallen Angels introduced in Book I. At the Council in Hell, Moloch, Belial, Mammon, and finally Beelzebub voice in turn their opinions concerning the course that should be followed in their struggle against God's goodness. By their manner of speech and by their proposals, they betray their essential natures. Moloch, for example, speaks with abruptness and haste. His manner

could easily be compared to that of a good many out-spoken and perhaps thoughtless military leaders of our own age. And in keeping with the general characteristics of his speech, he advocates outright war with God, drawing on such naive and actually simple-minded concepts as that involving the naturalness of upward motion to lend support to his argument. It becomes obvious, finally, that Moloch's basic motivation is wrath, interestingly enough one of the Seven Deadly Sins. Similarly, the natures of the other three speakers appear to be motivated by other Deadly Sins. Consider the speech mannerisms and the plans of each of them, and then decide which sin he most clearly personifies. The sins are, as you will remember from having just read the Faerie Queene, Pride, Envy, Avarice, Sloth, Wrath, Gluttony, and lust. (Usually listed with these seven, and even more deplorable than any of them are Presumption and Despair. (See Book I, Canto 4, stanzas 18-37, of The Faerie Queene). As you read through the remainder of Paradise Lost, keep a list of passages in which Satan clearly commits any of these sins. Does he finally commit them all at one time or another? Compare Lucifer's throne (II, 1-10) to Lucifera's throne in the House of Pride. What does each suggest?

2. Compare Milton's Sin, as she is described in Book II, lines 650 to 659, with Spenser's Error as we see her in Book I, Canto 1, stanzas 14 and 15, of The Faerie Queene. What are their similarities and their major differences? Is it appropriate that Error's "young ones" flee into her mouth? And is it appropriate that Sin's hounds seek their refuge in her womb? Which of the two descriptions do you think to be the most effective as a gruesome portrait? Also, compare Sin to the picture we are given of Duessa in Book I, Canto 8, stanzas 46 through 48, of The Faerie Queene. What do Milton and Spenser both seem to think of the outward manifestations of inner evil? How does the physical description of Milton's Sin and Spenser's Error recall what happened in the garden of Eden or anticipate what will happen?
3. From line 530 to 546, Milton describes various activities which occupied the inhabitants of Hell in Satan's absence. These activities are likened, by means of the epic simile, to the great games reported in Greek mythology. We are immediately reminded of Odysseus' participation in such games on his way home to Ithaca. Are any similar sports or games described by Spenser in The Faerie Queene? Recall the House of Pride? In what ways are the people in Hell and in the House of Pride up to "nasty games"?
4. Beginning with line 587, we discover that Milton's Hell has its frozen sector as well as its fiery region. What were God's reasons for creating Hell thus, according to Milton? What other features of Hell are described in Book II? What are the names of the five rivers of Hell? Are these Biblical or classical in origin? We are told that the inhabitants of Hell attempt to reach the waters of Lethe. Why do they wish to do this? In lines 613-614, Milton alludes to Tantalus, and a footnote explains that from his story we hav received our word "tantalize." Is the reference to this mythological figure appropriate at this point? Since most of the original readers of Paradise Lost would have known the story of Tantalus, what does Milton gain, if anythin from the reference? In other words, what effect would such a reference have on the mind of the reader? Would the many other allusions function similarly?
5. In lines 624-628, we are told of the monstrous, unnatural things that inhabit Hell's regions, such things as "Gorgon's, and Hydras, and Chimaeras dire." These monsters exist there because Hell is itself an unnatural place, unnatural in that it is the abiding place for those who will not submit

to God's will which demands that all those whom He has created should honor and obey Him. Hence, the fallen Angels are unnatural and later we see them and Satan transformed into various monstrous forms. Do we find any similar use of the monstrous and the unnatural by Spenser to emphasize a departure from the good and the pure in The Faerie Queene? You should have no difficulty in listing many instances of this device in this earlier work. To what extent are the monsters in The Odyssey and in Beowulf similarly representations of evil or of the presence of evil?

6. Consider carefully lines 747 to 814. Not only does Milton attempt in this passage to explain the original advent of sin in the universe, but he also establishes, through allegory the relationship of essential evil, sin, and death. This three-fold relationship is intended to parallel, and to serve as parody of, another relationship introduced in Book III, that of the Godhead—the Father, Son, and Holy Spirit. Milton intends that the vileness of this first relationship should, through contrast, emphasize the holiness and purity of the other. The essential point about sin that is made here is that although evil cannot, of course, come from God, who is only goodness, it can originate from one who has denied God's supremacy, as Satan has done. God has created Satan, but He has also given all of those whom He has created the freedom of choice, or free will. Since Satan chooses to deny God's supremacy, he immediately is evil, that is not good or not with God, and he becomes the originator of sin within his own mind. Because God knows all, he knows that Satan will become evil, but Satan is still fully responsible for having turned away from God's goodness. Before Milton can "justify [or explain] the ways of God to men," he must first deal with the problem of how evil originated, as he does in this passage. But this point is not Milton's central concern. Man's corruption and final victory over that corruption through Christ's redeeming grace remains the main concern and theme of Paradise Lost.

7. In lines 803-809, we read that just as Death has been born of Sin, so its own death would result if Sin were to die. Later we find that one of Adam's punishments for disobedience is that he and his progeny must suffer death. In Books XI and XII, Michael reveals, among other things, the effect of death on the generations of Adam's children, beginning, of course, with the death of Abel. The effect on Adam is immediate and sharp. He laments: "O miserable Mankind, to what fall / Disgraded, to what wretched state reserved! / Better end here unborn." (Book XI, lines 500-502)

Now, we see through the allegory of Sin and Death, as they reach Earth after the Fall and as they pave the way from Earth to Hell, the advent of these in the life of Man. Why does Milton choose to present this advent allegorically? Why does he not present them as the abstractions that they are? In other words, what does Paradise Lost gain from Milton's use of allegory? Are there any dangers involved in presenting part of a story through allegory while treating another part (the account of Adam and Eve) more or less as historical fact? Think this through carefully.

8. In this book, we are told that "eldest Night and Chaos" are the "ancestors of Nature" and that they rule in "eternal anarchy" that vast and formless region which lies between Hell and Heaven. Again we have two allegorical figures. Why does Milton choose these two "beings" to rule this region? What personal qualities has each to make him an appropriate ruler here? Since Night is thus coupled with Chaos, what appears to be Milton's feeling toward darkness and night, symbolically? Is he consistent in his use of

darkness as a symbol? In lines 890-897, what does Milton mean by "Nature"? Does he mean the "order" of the world which resulted with God's creation? In line 911, the region of Chaos is called "the womb of Nature, and perhaps her grave." Is this in keeping with the idea that Chaos and Night are the "ancestors of Nature" expressed in line 895? Does Milton, in the phrase "and perhaps her grave," suggest what will happen to the world eventually?

9. Would you say, after reading lines 1017-1020, that Milton was familiar with Greek mythology and the Greek epics? Who was Ulysses? How is Satan's journey like Odysseus' journey? In what sense is it a parody of Odysseus' journey?
10. Finally, what is the geographical relation of the world and Heaven? Can you at this point (that is, after you have finished reading Books I and II) picture the positions of the various parts of Milton's universe--the positions of Hell, Chaos, the world, and Heaven? And can you visualize the general arrangement of the parts of Hell?

(Book III)

1. Contrast the invocation at the beginning of this book with the one in Book I. What differences do you find? How many images of light do you find in lines 1-55? What does Milton mean when he can feel God's "sovran vital lamp," but that his eyes "roll in vain / To find thy piercing ray, and find no dawn" (lines 23-24)? Milton compares himself to Thamyris, Maeonides, Tiresias, and Phineus, whom he calls "prophets old." Does he, then, think of himself as a prophet, or does he feel some other kinship with these men of the past?

   Much of the beauty of the invocation arises from Milton's successful interweaving of light and dark images. The charm, however, seems to arise from the personal tone which pervades many of the lines. In this invocation we are closer to Milton as a person and as a human than we are anywhere else in the poem. Is the effect of the poem or the justification of "the ways of God to Men" marred by this personalness here?

   In an epic, it is usually the hero who descends into the Underworld or Hell, but in this passage Milton claims that he, the poet, has just made this journey. He has, of course, done so as a poet, but he seems to be suggesting in these lines that his participation in the poem is more active than simply the telling of the story. Suddenly, he seems to see himself as one of the characters as well. How might he see his personal relationship to God? To the Son? To Adam? As you continue reading this poem (and this is extremely important) consider whether Christ, too, makes a descent to the Underworld, even in a metaphorical way. Do the same with Adam. In what metaphorical sense could we see the poet's descent into Hell as parallel to Adam's fall from grace? Because we tend as readers to identify ourselves with both Adam and Milton (when he participates actively in the poem), are we not, in a sense at least, also participants in the great action of the poem? Do you think Milton wanted us to feel a personal involvement in the story of Adam and Eve? Why would he wish us to feel so?
2. The suggestion has already been made that Milton consciously balances the evil three--Satan, Sin, and Death--against the holy three--God, the Son (Christ), and the Holy Spirit. It would be dangerous to overemphasize this balance, however. While it is true that God, as the creator of all that is good, is certainly at times the opposite of Satan, the originator of all evil, there are other times in which Christ, as the Prince of Heaven, stands

as Satan's opposite. There is more a balance of numbers than any consistent parallel between the individuals of each group. As Satan embodies the whole of evil, so the Son, as the Prince of Heaven, should embody all forms of goodness: faith, hope and love. Find passages in Book III in which the Son exhibits each of these graces.

3. Another major contrast between Heaven and Hell also becomes apparent in Book III, and we begin to sense some of the balance and unity of Paradise Lost. The invocation to Book III serves as a transition from the darkness of Hell to the light of Heaven, as we have noted in Question 1 above. This contrast of darkness and light is strengthened throughout the rest of this book as again and again Milton emphasizes the brilliance of Heaven. How are God and the Son described? What is night like in Heaven? Why is Heaven never completely dark?

There are other important contrasts between Heaven and Hell which become obvious as we read Book III. Choose some of these, write them down along with the numbers of the lines in which they occur. For instance, what particular lines in Books I and II stress the disorder and confusion of Hell, and which lines in this book stress the order and harmony of Heaven? How does Satan's throne in Pandemonium compare with God's heavenly throne? List the lines in which we have a description of each throne.

4. Note that, although Satan has still not arrived at Paradise in Book III and, hence, the corruption of Man has not yet taken place in time, God speaks at times as though Man had already sinned and fallen from grace. For instance, in speaking of Adam, God says: "Ingrate, he had of me / All he could have; I made him just and right, / Sufficient to have stood, though free to fall" (lines 97-99). Is the poet confused here, or does this ambiguousness concerning actions in time reveal something to us of the nature of God's eternal vision? Does God see happenings in time or is his vision beyond the limits of time? This is a difficult, but important point, for the whole question of responsibility is involved. Who, for instance, is responsible for Satan's fall from grace? God or Satan? God, since He can see everything, knows that Satan will eventually rebel against Him. And since God can never be wrong about anything, can never see wrongly, it would seem that God's foreknowledge would make Himself responsible for Satan's rebellion. However, Milton has God say clearly that Satan and his followers "themselves decreed / Their own revolt, not I. If I foreknew, / Foreknowledge had us influence on their fault, / which had no less proved certain unforeknown." (lines 116-119) This problem ceases to be a problem when we understand what Milton has already attempted to show us through God's ambiguous use of time: that God's vision is truly eternal, that He sees the whole of time in one glimpse, and therefore He does not actually "foreknow" things; He simply knows them. We humans, chained as we are to time, make the mistake of seeing His "knowledge" as "foreknowledge." Once this problem of foreknowledge is disspelled, we should have no problem accepting God's claim that man has always had the freedom to act as he wishes: "I formed them free, and free they must remain / Till they enthrall themselves." (lines 124-125). And since man has freedom of will, he is responsible.

All of Milton's discussion of the problem of free will, through the world of God (lines 80-134), is an attempt to "justify the ways of God."

5. If, then, Man is responsible, if he chooses freely to disobey God, then justice rules that he can do nothing to restore himself to God's grace again.

He is cut off irrevocably from God, and this is death: "Die he or Justice must." (line 210) It is as if God should say to Man, "The rest of this problem is yours." How, then, can Man possibly be reconciled to God? Why must the Redeemer be one of the inhabitants of Heaven and not a man, yet must become a man? Why are all of the angels except the Son reluctant to volunteer to save man? Does their reluctance emphasize any particular quality in the Son? The footnote to lines 210 ff. explains that "to sin is to fail to render God His due. What is due to God? Righteousness, or rectitude of will." If this is true, in what way has Satan sinned against God? What must Adam do to refrain from sinning?

6. How important would you judge lines 236-241 to be in relation to the whole of Paradise Lost? What about them makes them so important? (Note that with the promise of Man's complete triumph over sin through the Son's sacrifice, there is an attendant promise of triumph over death. As the Son says: "Death his death's wound shall then receive, and stoop / Inglorious, of his mortal sting disarmed;" (lines 252-253). We have almost all heard before the triumphant cry in Corinthians, "O death, where is thy sting?"; and we realize that "sting" is used figuratively. However, is Milton also using the phrase entirely figuratively, or has he in his description of the allegorical Death prepared us to accept the phrase "mortal sting" as used literally, at least within the framework of the allegory?
7. In line 286, God tells the Son that he is to be "the head of all mankind, though Adam's son." In what sense will the Son be both of these things? What metaphor is developed in the lines immediately following? Is this metaphor appropriate? Why must men renounce their righteous as well as their unrighteou deeds? This question may be a bit difficult to answer, but consider whether one can be too proud of his righteousness at times.
8. In several places in Book III, Milton betrays his Puritan background. The concept expressed in lines 183-184 is particularly Puritan in nature. Express this concept in your own words and explain its implications. Later in describing the Paradise of Fools, or the outermost circle surrounding the world, Milton has some very uncomplimentary things to say about a number of other sects and churches. What sorts of people inhabit this Paradise of Fools? Can you identify any specific groups which become the objects of Milton's satire in lines 418-497. The footnotes will be of some help to you here. Is there anything like the "Paradise of Fools" in the Odyssey or in the Faerie Queene.
9. On encountering Uriel, Satan quickly changes shape so that he resembles "a stripling cherub" (line 636), and he successfully (for a time at least) avoids detection. Later we see him take various other forms to suit the occasions. What does this changeability suggest about the difficulty of perceiving evil? Can it often mask itself in hypocrisy? Compare Satan's ability to appear as he is not with the kindred ability demonstrated by Duessa and others in The Faerie Queene. Does Duessa ever become as completely changed, as completely hypocritical, as Satan does here?
10. Consider lines 682-689. What device is Milton using in these lines? How effective is the device?

(Book IV)

1. Book IV brings us to our first prospect of Eden (Paradise) and its inhabitants. Although we are later, in Book VI, to witness the magnificent Battle in Heaven, Eden is to be the battleground in which we are most interested, for it will be here that Satan overcomes Man's innocence and causes his fall from grace. Hence, we shall need to be especially attentive

to the details which Milton gives us.

Someone has remarked that, in describing Adam's garden, Milton purposely refrains from giving us a too detailed account of the place. Rather, he sketches the garden in general, somewhat vague though appealing terms, and leaves the particulars up to our own imaginations. It is probably true that an extremely detailed picture would block the free play of our imagination to a certain extent and that we can create more loveliness and peacefulness in our mind's eye than could possibly be communicated to us through words anyway. Consider the picture of Paradise that Milton gives us and decide whether it is basically general or particular in detail. Do you find your own imagination filling in the finer shades of the picture?

In the first three books, Milton has shown us Hell and Heaven, the two extremes of order and disorder, light and darkness, beauty and ugliness, peace and conflict. In this book, he wishes to describe a world which is almost heavenly in nature, but not absolutely so. To describe a place as less than heaven but, at the same time, to convince the reader of the heavenly qualities of the place is certainly a difficult task, even for a poet of Milton's genius. Find specific lines or passages which show Milton's attempt to keep the Garden of Eden "down to earth," so to speak. Do you find any extremes in this Paradise? If not, does it not become rather bland and uninteresting? Again if not, how precisely does Milton avoid both blandness and extremes in his Paradise?

Perhaps as a special project you could compare in detail Milton's description of Paradise with Spenser's description of the Bower of Bliss in Book II, Canto 12, of The Faerie Queene. In what ways do they resemble each other? In what ways are they different? What is the purpose of each garden? Which is the most "natural"? Which the most allegorical? We find beasts in both gardens. Are they similar or different? Man is finally driven out of the Garden of Eden, because it is too fine for his ultimately corrupted nature. Conversely, none is denied access to the Bower of Bliss. With all of its comforts and beauties, why does Guyon at last seek to destroy it? Why at last does he wish to leave it? Does such a comparison of the two gardens increase your appreciation of the real significance of Milton's Paradise? You might also compare Milton's Paradise with Sepnser's Garden of Eden, Book I, the home of Una's parents. How are these two places alike symbolically but literally quite different?

2. In his statement of The Argument in Book IV, Milton claims that Satan, as he first contemplates the beauties of Paradise, "falls into heavy doubts with himself, and many passions, fear, envy, and despair. . . ." Find and note the lines and passages in which Satan exhibits these passions. Of what is he afraid? What causes him to despair? What is the effect of this despair? Why does Satan feel a sense of remorse as he views these works of God? Is he not entirely evil?
3. In line 40, to what does Satan lay the blame for his fall from grace? Is he correct in thus placing the blame?
4. In lines 190-191, Satan dedicates himself entirely to evil: "All good to me is lost; / Evil, be thou my Good:" With this apostrophe, he shows himself as the "Arch-enemy." What, precisely, does he mean in this seemingly contradictory exclamation? Have you, in your past reading, met any other characters who have, for one reason or another, dedicated themselves so completely to evil? Did Dr. Faustus?

5. In the Tree of Knowledge and the Tree of Life (described in lines 216 ff.) we have symbols pertaining both to Man's corruption and to his final redemption. Why is the knowledge of "good," such as can be got through eating the fruit of the Tree of Knowledge, forbidden Adam and Eve? Are they, then, not conscious of goodness before they eat the fruit? How does Milton's use of the Tree of Life differ from Spenser's in The Faerie Queene, Book I?
6. In lines 223-241, the river and four streams of Paradise are described. These four rivers surround the home of Una's parents. Do you think that they are meant to balance with the rivers in Hell? Compare the natures of the rivers in both places. What purposes have they? Lines 241-285 describe Paradise in pastoral terms, evoking many of the images which are conventional in pastoral poetry. Look up the etymology of the word "pastoral," attempt to find a list of the conventions of pastoral poetry, and then decide which of these conventions are present in this passage. From lines 265 to 285, we find a great number of allusions. What do all of these have in common? Are they appropriate here? What effect does Milton gain by calling up the many associations we have, or at least the readers in Milton's own time had, with these names?
7. Adam and Eve, though both innocents when first seen, have two distinctly different natures. What qualities does Adam exhibit? What different qualities Eve? Which of the two is the most sensual in nature? Which the most rational? Since these two people are presented as the ideal human beings, we can gather from them what Milton thought the ideal relationship between husband and wife should be. In your own words, describe this relationship. Is it much different from the accepted ideal in such a relationship today? If it is, in what ways is it so? Is there anything in Eve's character or personality which suggests that she will be vulnerable to temptation? To one particular form of temptation rather than another? What is the function of the description of Eve's looking at herself in the pool after her creation? Does this foreshadow her fall? How would a knowledge of the Narcissus story help one understand this scene?
8. With his characteristic guile, Satan is able to rationalize his corruption of Man as actually beneficial to those corrupted. What two basic arguments does he use in lines 375-392 in his rationalization of his evil deed? How logical are these arguments? Note that, lest the smoothness of Satan's words beguile the reader into admiring him, Milton immediately following this speech warns us that "So spake the Fiend, and with necessity, / The tyrant's plea, excused his devilish deeds." What do you think Milton means when he points out that Satan spoke "with necessity"? Do you think that Satan felt compelled to speak, or that he spoke with logical necessity? Or do you think that, by leaving the intended meaning so ambiguous, Milton is suggesting that both meanings could be applicable? In this case, of course, he would be punning on the word.
9. Compare Satan's plan of attack on Man as given in lines 513-527 with his actual temptation of Eve in Book IX, lines 532-732. What are the two main steps in his original plan? Does it seem to you that Satan has a surprisingly full understanding of human nature, of those weaknesses which could be exploited most profitably? Or is he only judging by his knowledge of himself and his weaknesses?
10. Do you catch any satirical overtones in lines 736-738, in which the simplicity of Adam's worship is stressed? Do the Puritans as a whole believe in simple or elaborate and highly ritualistic worship service? What group

or groups might he have in mind as he wrote these lines? Do you find any parallel worship scenes in Faerie Queene, Book I? in the Odyssey?

11. How important does Milton consider marriage to be in human life?
12. Compare the poet's benediction to Adam and Eve in lines 773-775 with Satan's sneering farewell in lines 533-535. The phrase "and know to know no more" in line 775 is an excellent example of Milton's attention to and skillful use of words. His phrase, with its repetition of liquid 'n' sounds (alliteration) and of the sonorous 'o' sounds (assonance) not only gives the benediction a smoothness and stateliness, but also lends the line an ominous note, which hints in sound at dire consequences if Adam and Eve once lose their innocent acceptance of their present state. Does Satan's farewell make use of any of these or similar rhetorical devices?
13. Comment on the effectiveness of the simile developed in lines 813-819. Is it appropriate?
14. Lines 835-840 stress the change that has taken place in Satan since his initial rebellion against God. In what particular ways has he changed?
15. At the end of Book IV, the stars give both Gabriel and Satan a sign that good shall overcome evil, but most of this book is devoted to the foreshadowing of evil's triumph over the good in Man. In fact, throughout this book, the tension increases as the figure of Satan looms nearer and nearer as his threat to Man's happiness becomes stronger. What and how many different shapes does Satan assume in this book?

(Book V)

1. Milton opens Book V in a characteristic and conventional epic manner with the personification of Morn arising to light the world on this, a new day. Again we see Milton's extreme consciousness of the beauty of light, a consciousness no doubt heightened by his own blindness. At any rate, the brilliance of the morning light, and the presence of goodness and holiness that it suggests symbolically, is a fitting prologue to the events of this day. Satan is nowhere in evidence, except in Eve's remembered dream, and Raphael, on God's commission, descends in all his angelic glory to befriend and counsel Adam. In this book, Milton once again emphasizes the pastoral beauty of the garden, making the reader still more conscious of how great the loss of this Paradise would be.

   Two major developments in the story occur in this book, both making Adam and Eve, and the reader, more conscious of the threat to their happiness. First, Eve relates the details of her dream, and finally, Raphael emphasizes how formidable an enemy Satan is by relating the details of the three-day war in Heaven.

   What explanation can you give for Eve's having such a dream? Adam attempts to rationalize its occurrence, but unsuccessfully. What reasons does Adam give? On what does he place the blame for the evil nature of the dream? What does the reader know that Adam cannot know regarding the source of the dream? How does the dream, like Eve's looking in the pool, prepare us for the fall? Why does Satan go to work first on Eve's imagination? What symbolism is implicit in Eve's flight and "seeking down" in her dream? The dream is inspired by Satan, but like all of his acts against God, the dream really serves God's purpose. Is this not so? In what way would you say that it does so?
2. In line 145, we are told that Adam and Eve paid their "orisons" after arising

in the morning. Look up the meaning and the etymology of this word. Is it classical or Christian in its origin? Does it suggest that Milton believed the first men to be in a more immediate and less self-conscious relationship with God? In what other ways do "our grand Parents" display, before their fall from grace, a simple and unself-conscious contact with God and with the Paradise that He has created for them? In what aspects of nature are Adam and Eve immediately conscious of God's benevolence and reminded of His glory? (See their prayer in lines 153-208.)

3. God wishes again to emphasize that Man is a free agent and, conscious of Satan's nearness to man, He commissions Raphael to visit Adam and "such discourse [to] bring on / As may advise him of his happy state-- / Happiness in his power left to will, / Left to his own free will, his will though free / Yet mutable." (lines 233-237) Note again Milton's characteristic repetition of words and phrases only slightly changed. What is the meaning of the word 'mutable'? In one of the later books of The Faerie Queene, Spenser creates an allegorical character named "Mutabilitie." What would you guess that she is like and that she would advocate?

   God proceeds to tell Raphael that He wants Man to be conscious of his free will, of his responsibility, and of the threat to his happiness in the form of Satan. He ends His instructions by saying, "This let him [Adam] know, / Lest, wilfully transgressing, he pretend / Surprisal, unadmonished, unforewarned." (lines 243-245) As you finish reading Paradise Lost, watch to see just what Adam's reaction toward God is after he has fallen from grace. Does he, as God here suggests he might, plead "surprisal"? Could God do more than He does in Book V to warn Adam and to make his fall less likely? Since God wishes Man to possess freedom of will, how much more could He do and still keep this freedom intact?

4. Milton, as the narrator of Paradise Lost, exhibits a variety of moods in his recitation of the poem. At times he is extremely happy and confident, at times unsure (or seemingly so) and frustrated; at times, cynical and satiric. He has been criticized by some for a lack of humor, but surely this criticism fails to take into account the high seriousness of Milton's intentions in most of his writing. The purpose behind Paradise Lost, for example, is supremely serious as we have seen. Even in this poem, however, Milton on occasion shows a sense of humor. Consider lines 302 and 396. Do you find these lines entirely serious? In a footnote to line 396, Tennyson is quoted as feeling that the humor here is inappropriate, that it is not in keeping with the serious tone of the rest of the poem. Do you agree? Is the dinner enjoyed by Raphael and Adam a highly serious occasion? Might Milton not want a note of humor at this precise moment? And is Raphael an entirely serious character? Does he surprise you in any way; does he conform to your own idea of what an angel should be and how an angel should act? Do you know of an analogous feast in the Odyssey or the Aeneid, i.e. a feast where "the first part of the story" is told?

5. An interesting epithet is used by the poet in referring to Mary, the Mother of Christ. In line 387, she is called "second Eve". Do Eve and Mary actually have anything in common? Compare this epithet with that earlier reference to Christ as "Adam's son" (Book III, line 286). Do these two references have any connection? Do they give us a sense of the continuity in the struggle of Mankind against evil and toward reconciliation with God? It is time now, if you have not already done so, to consider just who is the hero in Paradise Lost. In Book I of The Faerie Queene the Red Cross Knight is obviously the hero, just as Odysseus, Beowulf and Roland are in their epics. In this poem,

however, the true hero is not so obviously found simply because Paradise Lost attempts, as Milton has told us "things unattempted yet in prose or rhyme." The hero would seem to be Adam, since the central struggle is Mankind's, a struggle in which Man wanders from God and security, becomes lost (fallen) but finally discovers the true values (submission to God is happiness) and, through personal sacrifice (of Christ as man), is reconciled to God. As we can see, though, Adam cannot be the sole hero, for he only begins the struggle. The hero is clearly, then, the whole of Mankind (Milton and the reader, included). However, since it is only through Christ that Mankind is able to complete the hero's journey, we must see him as the most important individual in the collective struggle.

After perceiving that we have such a complex hero in Paradise Lost, many things about the poem become easier for us. We can now see, without difficulty, what Milton means when he calls Christ "Adam's son" and Mary the "second Eve." Humanity is one great family which had "its genesis in Adam and Eve." These "our grand Parents" began the hero's struggle but they did not finish it. Christ, as "Adam's son," brought us much closer to the goal, to reunion with God, but the final steps must be taken by each individual human being: by Adam, by Christ himself, by Milton, and by the reader. This, then, is the epic struggle as Milton conceived it. And this explains why Milton seems at times so active a participant in his own poem. He is an active participant, just as he intends the reader to be, for both are heroes in the struggle.

6. For what reason does Raphael describe the War in Heaven to Adam? Is it merely to pass the time or to entertain Adam? Raphael tells Adam that it is extremely difficult to "relate / To human sense the invisible exploits / Of warring Spirits" (lines 564-566). What does he mean by this? How does he finally decide that he can overcome this difficulty? See lines 571-574. Are we then to assume that the description of the War that follows is metaphorical, that the angels do not necessarily resemble men, are not anthropomorphic? (Find the meaning of 'anthropomorphic' and observe its formation.) What is the purpose of lines 574-576?
7. Why does Satan rebel against God? Can you in any way suggest why he is able to draw "the third part of Heaven's host" with him in the rebellion?
8. What was the "Mountain of the Congregation"? Why was it so called? Satan, in his pride, often attempts to imitate God. Sometimes he is quite sarcastic in doing so. At other times, he simply wishes to show his own greatness. Find passages in which such imitation, either sarcastic or serious, occurs.
9. Why does Milton introduce Abdiel into the story of Satan's rebellion? Is an effect accomplished by his appearance? It has often been suggested that Milton may have represented himself in this character and that Abdiel's lonely protest against Satan and all of his followers reflects the loneliness Milton felt on occasion when he found himself expressing opinions unpopular with all of those people around him. As a special project, you might investigate Milton's life to discover the issues on which he found himself almost alone in arguing the unpopular position. If he consciously saw Abdiel as himself, then of course Satan and his followers would represent Milton's actual enemies, and Paradise Lost would become, at least in part or on one level, a political as well as a moral allegory. Whom might God represent in such a political allegory?
10. Is there a natural break in the action at the end of Book V, or did Abdiel's departure from Satan's camp merely provide Milton with a convenient place at which to end the book? Might the break between the two books have been more

decisive if Raphael had stopped his description and we were shown once again Adam and Eve as they sat listening? What might be undesireable in such a move on the part of the poet? Is there really any reason to divide Raphael's account into two parts? Is there any reason why Books V and VI should not be one longer book? You should now be thinking more and more about the actual construction of Paradise Lost. Do the books seem to fall into any particular pattern? Are any of the earlier books balanced with later books in any way? (Later, a group of more particular questions will deal with the form of Paradise Lost. For now, however, consider the question of balance and interrelationship between the books as fully as you are able to do at this point.)

(Book VI)

1. Raphael continues with his account of Satan's rebellion against God and the resultant war in Heaven. A number of minor questions suggest themselves as one turns from Book V to Book VI, some referring back to the earlier book. Why has Satan decided to rebel? What section of Heaven is inhabited by Satan and his followers before they are expelled? What is Satan's rank in Heaven? Do you think that this rank in any way precipitates his rebellion? Would he have been less likely to have rebelled if he had ranked differently? (See Book IV, lines 58-65)

   As he argues with Abdiel before the battle commences, Satan announces, in line 169, that he sees the coming struggle as being between servility and freedom. What is his reasoning behind this view? Abdiel, of course, cannot concur. What is his opinion concerning freedom and servility?

   Abdiel is one of the most colorful and interesting figures among the loyal angels. How would you describe his character? Does his obedience to God stem from sloth, as Satan claims is the case with the loyal angels?
2. To what is Satan compared in the simile developed in lines 193-198? Do you think that this figure is appropriate or somewhat exaggerated? What effect or effects does Milton achieve with this simile? What features of Satan are emphasized by it?
3. Since neither the disobedient nor the loyal angels can die and since they both appear equal in might, how is it possible for Michael to wound Satan so easily near the end of the first day of battle? (See lines 320-334, 401-405) What is the effect, both physically and emotionally, on Satan? Is the effect lasting in either case? Find lines which definitely support your answers to these questions.
4. Why is Moloch called the "furious king" in line 357? He is, of course, given to curses and strong actions here. But is it possible that the term does not apply wholly to his present nature and actions? What have we seen of him previously, not at an earlier point in time but at earlier point in the narrative?
5. What ironies do you find in Satan's speech as he attempts to rally the spirits of his companions in lines 418-422?
6. In lines 496-523, Raphael describes the invention of gunpowder, cannon, and shot. The shot are not simply cannon balls, but even more diabolical, shot linked together with small chains to increase their destructive effect. Here Milton does what Virgil often does; he gives his poem a prophetic quality by describing an event (the invention of arms) about which, of course, he knows, but which, relative to the time of the narrative's action, occurs far in the future. How many other instances of such "prophecy" do

you find in *Paradise Lost*? Since Milton sees guns and gun powder as the inventions and instruments of Satan, what can we deduce concerning his personal attitude toward the weapons of war? How does he actually prophesy that they will one day be used by men against men? How does the angel Zophiel describe these new devices of destruction?

7. Satan's speech in lines 555-562 is a masterpiece of guile, punning, and ambiguity. Be redefining terms to suit himself, he makes the violence and evil that he intends appear good. Study this passage closely and note particular phrases and figures which, because they are used so ambiguously, mask Satan's evil intent. For example, what does *he* mean by "peace and composure"? To what does "open breast" actually refer? How does he use the word "overture"? In what way is he punning on two possible meanings of "discharge"? In our own time, propagandists often employ this form of Satan's guile in an attempt to deceive opponents or potential victims. In World War II, Hitler proved himself a master of such deceit. When he really wished to subjugate and destroy the Sudetenland, in Czechoslovakia, he masked his intentions by claiming that he would "liberate" its people. And if we now hear countries which we know to be belligerent and dangerous claim that they wish "peace" and "liberty" for all peoples, we view the claim with suspicion, realizing that they probably mean their form of "peace" and "liberty" and that even these can be had only at the price set by these countries. Compare Satan's use of language with Napoleon's in *Animal Farm*.
8. How do the loyal angels protect themselves finally from Satan's devilish machines? What is the effect of the war on the harmony and ordered nature of Heaven? Is the Son's first action on the third day, the restoration of the mountains to their proper places, in any way symbolic? If it is, in what manner is it so?
9. God tells the Son to put on His "almighty arms" in preparing himself to overcome the rebellious angels. Of what do God's "almighty arms" consist? Why are all the devices of Satan useless against these arms? Do you see any parallel here between the Son and Red Cross Knight in *The Faerie Queene*? In his final battle, against the dragon, what is the Red Cross Knight's real protection and real weapon? In other words, what do his sword and armor symbolize? Are the arms and armor used by the Son similarly symbolic? Compare, in detail, Red Cross Knight's fight with the Dragon and Christ's with Satan.
10. Do lines 789-797 suggest to you that, even at this late time, Satan and his followers could have saved themselves from Hell if they had stopped rebelling and had accepted God as their master once more?
11. What does line 893 mean by "measuring things in Heaven by things on Earth"? Is there any connection between this line and lines 571-576 of Book V? What has Raphael's purpose been in describing the first fall from grace, by Satan and his followers? Should Adam now be sufficiently warned of the danger to his happiness? Watch carefully the parallelism between these accounts of falls: the account of the birth of Sin and Death, the account of the rebellion of Satan (and conquest on the third day), and the account of the rebellion of Adam.

(Books VII and VIII)

These next two books continue Raphael's conversation with Adam. In Book VII, the creation of the world is described by Raphael, and, in the following book, Adam relates what he remembers of his own creation and the subsequent creation of Eve. As a final warning, the angel tells Adam to "Stand fast; to stand or fall / Free in thine own arbitrement it lies. / Perfect within, no outward aid require; / And all temptation to transgress repel." (Book VIII, lines 640-643)

Hence, for a final time Adam's freedom of will is stressed, and the presence of danger is reasserted. God has fulfilled his obligation to Man, and Adam is at last fully prepared for the test of his devotion.

(Book IX)

1. At the beginning of this book, Milton appears to address the reader, although he also indirectly invokes his "celestial patroness," or Muse, to continue to inspire his song. Again, we feel a strong personal role in these lines as Milton expresses his fear that ill health or old age might frustrate his efforts to finish his epic. There is a possibility that Milton was thinking of Edmund Spenser and his unfinished Faerie Queene as he wrote these lines.

   Once more we are reminded that Milton considered Paradise Lost as the supreme epic when he tells us that the lines he is about to write, although no longer happy, are "yet argument / No less but more heroic than the wrath / Of stern Achilles" and of other epic characters (lines 13-19). He further implies, rather strongly, that the spectacle of pageantry, of knights and of great battles, is not the only, nor perhaps even the most appropriate subject for an heroic poem. Where do the important "battles" in Milton's poem take place? In the same kind of place as the battles in the Iliad or or the Odyssey?
2. Milton begins by lamenting that he can no longer sing of Man undivided from God and the angels. Now his song must become tragic as he considers "revolt / And disobedience." (lines 7-8) We have noted how, at the beginning of Book V, Milton dwells upon the wonder and beauty of the sun as it dawns upon a world in which Adam is innocent and filled with humble love of God. Now that tragedy is about to befall this sinless world, how does Milton describe the sun and the stars? Now that Satan is ominously close to his intended victims, how does Milton evoke a sense of impending doom?

   In lines 48-69, what image is repeatedly associated with Satan? Why is he "cautious of day" in line 59? What would the day and the sunlight reveal that the night and darkness will hide?
3. What reasons does Satan have for choosing the snake as "fit vessel" for his purpose? What is the purpose and symbolism of Satan's "snake dance" (lines 510-520)? Are we to see the snake as evil in itself? (See lines 182-188)? Satan is here described as "irresolute," unable to decide on a course of action (lines 86-87). This description suggests an interesting point: has Satan shown himself to be irresolute in the past? That is, has he often hesitated before acting? Or have his actions always begun confidently and without indecision? If so, is this newly got irresolution a sign of his weakening power? Is God ever shown to us as irresolute? Is the Son?
4. Once more Satan is tormented by his own fallen condition as he contemplates the "terrestial Heaven" of Paradise. Although he envies Adam and Eve their comfort and happiness, his urge to corrupt does not stem from envy, but from his hate of God and his own inner hell. As he says in lines 129-130, "Only in destroying I find ease / To my restless thoughts." What sin or sins does Satan exhibit in lines 135-139? How is he to spite God at last?
5. Although Satan cannot change his attitude toward God, he does realize clearly what such an attitude of hate and envy are doing to him, what sort of hell they are creating within him. Since he is so conscious of his fallen condition, he spends a large part of his time moralizing. Note, for instance, lines 163-172. Describe the development of this passage and point out the different

ways in which Milton, through Satan, attempts to impress his morality upon the reader. Do the same for lines 472-479.

6. What are Eve's "first thoughts" in lines 214-219? Why are these thoughts dangerous? Is Eve being "natural" here? That is, is Eve according to Milton naturally a "reasonable", or thinking, person? How many of the woes experienced by Adam and Eve in this Book can be traced to a reversal in their natural roles, to Eve's unnatural desire to reason things out for herself and to Adam's failure to assert his authority, his reason? What is it in Adam that prevents him from expressing his male authority more fully? Why does he accept Eve's faulty reasoning so easily in lines 364-375? How many separate errors can you distinguish in Eve's reasoning and judgment in this Book? Make a list of these with the numbers of the lines in which each error occurs. For instance, you should note that she believes that Satan would not attempt to corrupt her, the weaker of the two, because he is so proud. And the line reference would be lines 382-383. Begin your search for these errors with line 205.
7. What is the importance of lines 415-516 in relation to Milton's whole intention in writing his epic? Do these lines furnish evidence for the conclusion that we have already made regarding the hero of Paradise Lost?
8. Does Satan begin his temptation of Eve with an appeal to her intellect (look at lines 510-520 again)? To her imagination? to her passions? Do the dream which Satan has furnished Eve as a toad (Book V) and the dance which he furnishes her now as a serpent, appeal to the same mental faculty?
9. In lines 282-284, we discover that Adam and Eve, before their loss of innocence, are "not capable of death or pain." Later, in lines 482-488, we find that Satan fears Adam partly because Adam is immune to pain while he himself is not. What other qualities in Adam does Satan fear? Why does Satan shun Adam's "higher intellectual" more than Eve's "lower intellectual" (her lesser intellectual powers)? Does Satan ever attack Eve through an intellectu appeal? Why not?
10. Explain the pun on "wonder" in lines 532-533? How does Satan's use of this pun exhibit his characteristic guile? What is Satan attempting to arouse in Eve in this passage (ending with line 548)? Where would she be "universall admired"? Compare Satan's address to Eve here with Satan's address to Eve in the dream (Book V, lines 38-47). What emotion do both V, 38-47 and IX, 532-542 play upon? Is it a womanish emotion?
11. Why does Satan first describe to Eve how good the fruit of the Tree of Knowledge tastes before he tempts her to believe that it will make her brighte more reasonable, more God-like? Why does Satan first appeal to Eve's imagination in the dream and the dance, and then to her appetites before trying to give her reasons for eating the apple? Does this sequence parallel the methods used by Archimago in corrupting Red Cross Knight; what part does a dream play there? What part an appeal to passion?
12. What is the symbolism of Satan's suggesting, but in dream (Book V) and description (Book IX, lines 602-610), that the eating of the fruit will somehow make Eve or her mind fly up into the heavens? Would the legend of Icarus help with interpretation here?
13. In line 633, we are told that Satan now experiences hope and joy, two emotions unually, and with good reason, absent from his life. Why is he experiencing them at this point? What is their effect upon his physical appearance? Consider the simile in lines 634-642, in which the Serpent's crest is likened to the will-o'-the-wisp. Is this comparison effective and appropriate? During the course of the simile, what particular points concerning the will-o'-the-wisp, while having little or nothing to do with

Satan's appearance, certainly add to our imaginative feeling of his nature and power?

14. What does Eve mean when she says that, aside from the command not to eat the fruit (the sole test of man's obedience and love), "our reason is our law"? Is Milton anticipating scenes where other laws might be announced? Why could man's reason be his law in Paradise?
15. Why does Satan address the Tree of Knowledge in line 680 as the "mother of science"? Why is here called the "Queen of this Universe"? What is Satan's purpose in using this title?
16. Explain the irony of lines 689-690. What are the connotations of "higher" (IX, 690)? Why does Satan add the last half of line 695 since he certainly knows what Death is, being himself Death's father in the allegory?
17. How valid is Satan's argument that a knowledge of good cannot be a bad thing? In what way could such knowledge be bad? (See lines 697-698 here and then 1067-1080) What other arguments does Satan use at this point in his temptation of Eve? How valid are they? Do lines 718-722 reflect a conflict between religion and science, between faith and observable evidence? On which side in this conflict does Satan find himself? Satan is now appealing to Eve's reason. What fallacies can you find in his reasoning (lines 702-732)?
18. Why does Milton emphasize that Eve had an eager appetite at this hour of the day? Compare Satan's description of his eating of the apple (IX, 578-593, especially line 586). Cf. the dream, Book V, 84-86. Does the fact that Eve is hungry make her innocent? To what extent has Satan made her hungry?
19. Lines 780-784, describe Eve's fall from grace and the effect of her fall on the natural world. This sudden change in nature is used by Milton to symbolize what? Is Nature being personifed here? Read these five lines aloud and as normally as you can, and as you read, consider whether the natural tempo of the sentence is appropriate to what is being said. What, for instance, is the effect of the two, rather staccato beats on "she plucked, she eat"? How effective are the vowel and consonant sounds in line 783 in creating a certain mood within the line?
20. In what different ways is Eve affected by eating the fruit? (See lines 795-833) What is her true reason for wanting Adam to eat the fruit along with her? (See lines 826-831) And in light of this true reason, explain the irony of lines 832-833.
21. How difficult is it for Eve to persuade Adam to follow her, to fall with her, by eating the forbidden fruit? What arguments does she use? Are these arguments at all similar to Satan's? Why does Adam at last resolve to disobey God's command?
22. Consider carefully lines 921-959. Describe as carefully and completely as you can the changes which Adam undergoes while speaking these lines. Is his reasoning and argument here in any way similar to those of Satan? If so, in what way precisely? Is Adam being "naturally" reasonable here, or has something disturbed his ability to think clearly? Is it natural for Adam to feel closer to Eve than to God?
23. Can we believe Eve as she speaks in lines 977-983? (See again lines 826-831)
24. What is the effect on nature of Adam's fall? Why is it more pronounced than when Eve fell earlier? Look up the term "pathetic fallacy" in a good dictionary or encyclopedia. Would this term apply to what is happening to nature here? Can you think of any similar instances of nature's reflection of human events and conditions in your past reading? In The Odyssey, Julius Caesar, The Return of the Native, Dr. Faustus, Oedipus Rex, Hamlet, Macbeth, or other works? How does Paradise come to resemble the Wood of Error during

and after the fall? cf. Book IX, lines 1000 ff; lines 1036 ff; lines 1084-1122 for relevant passages.

25. After the Fall of Man has been completed, what individual sins do Adam and Eve commit? Find and note the line numbers of passages which seem to you to show certain sins being committed. Are most or all of the deadly sins present? Pride? Envy? Avarice? Sloth? Wrath? Gluttony? Lust? Despair?
26. Is the act of sewing fig leaves together in order to clothe their nakedness in any way symbolic? Why are they suddenly so conscious of this nakedness?
27. Do lines 1115-1118 add anything to the poem, or are they a serious intrusion, especially at this most important point?
28. How do lines 1127-1131 describe the stages in the fall as (1) suggested in Satan's dream (Book V); (2) described in the serpent's description of his eating the apple (Book IX); (3) enacted first by Eve and then by Adam. Did Satan's fall, as described in Books V and VI also involve "Appetite . . . usurping over Sovereign Reason"? If not, why not? How is Satan's fall like Adam and Eve's in its basic motivation? How is it different in its origin and development?
29. Contrast the innocent lovers in Paradise with their fallen counterparts. In what ways have they changed? In what ways does Milton attempt to impress upon the reader the tragedy of the fall? Which of the two characters is the more to blame for the fall? Can you defend your choice by referring to specific passages in the poem? Are the two "Eves," Eve-before-the-fall and Eve-after-the-fall, anything like Una and Duessa in the way they love. In what sense is the fall primarily a matter of love? (cf. Book X, question 2).
30. Comment upon the fitness of the last three lines in Book IX. Do they form an adequate and appropriate conclusion to the action in this book? What do they stress in particular about the situation in which Adam and Eve find themselves.
31. Go back through this book, and list the epithets and the images associated with each of the three main characters. Do these show any gradual change as the action unfolds?

(Book X)

1. If God is "in all things wise and just," as we are told in line 7, why is it that He has "hindered not Satan to attempt the mind / Of Man"? Do you find the answer to this question in lines 7-11? In lines 40-47? Is Milton in any way attempting "to justify the ways of God to men" even here?
2. Line 96 refers to the Son as the "mild judge." In what ways is he a "judge" and why is he called "mild"? What is the special significance of the Son's question when he asks of Adam, "Was she thy God, that her thou didst obey / Before his voice?" (lines 145-146). Has the Son struck upon the essential nature of Adam's sin? What, precisely, has Adam's original sin been, a sin which is only symbolized by his eating of the Forbidden Fruit?
3. The Son delivers several curses in lines 163-208. Whom or what does he curse? Summarize each curse and evaluate the Son's justice. Are the punishments that he decrees appropriate to the crimes? Does he, in any sense, curse Satan? If so, explain how Satan will be punished. Explain line 181, in which the Son tells the Serpent that Eve's "seed shall bruise thy head, thou bruise his heel.". Do we see the prophecy delivered in lines 175-178 accomplished in any manner later in Book X?
4. What element of incongruity or paradox do you find in line 216, in the phrase "as father of this family"?
5. In what way do lines 229-234 act as a transitional passage? What purely transitional words do we have?

6. In line 384, how can Death be "son and grandson both" to Satan? Explain this rather complicated relationship. How many and which of the deadly sins are committed by Satan, Sin, and Death during their meeting in lines 325-409? Why are they so joyful? Does Satan's extreme pride and self-satisfaction contribute anything, by way of contrast, to the following scene in which he returns to Pandemonium, expecting praise and worship?
7. Contrast Satan's completion of his journey and battle and his victorious return to his "home" with Odysseus' similar completion of his mission. In what ways is Satan a "mock-hero"; think this through carefully. Also contrast the fruits of Satan's journey and "battle" with the fruits of Red Cross Knight's.
8. What words and phrases contribute most to the sarcastic and proud tone of lines 485-503?
9. What irony do you find in lines 548-572? Is there any symbolic parallel between the "bitter ashes" that the fallen angels eat and the unhappiness experienced by Adam and Eve after they have disobeyed God? Explain the parallel as completely as you can.
10. What is the effect of Man's fall upon the natural world? cf. Book X, lines 651-714. What specific changes occur? What heavenly features has the world now lost and what features of Hell have now appeared? cf. Book IX, question 24.
11. In lines 720 ff, Adam despairs and wishes that he could die. What reason does he give for wanting to die? Why does he blame God in lines 743-746? Why does Adam think that he is not ultimately responsible for having sinned?
12. We often hear people speak of good ol'Mother Earth. The comparison of Earth to a mother has been made for centuries and centuries. Yet, Milton's similar metaphor (line 778) is extremely appropriate. We love the Earth because from it we get our food and our shelter; it is natural for us to conceive of it in terms of our mother. In what way, however, is the Earth even more mother-like for Adam? When he says, "how glad would lay me down / As in my mother's lap! there I should rest / And sleep secure," our minds are crowded with pleasant images and associations. But what is Adam actually thinking of and wishing for? Logically speaking, how sensible is Adam's mention of his "mother's lap"?
13. What finally stops Adam from wishing for death? What does he fear about death? (See lines 808-818) Do you see in this passage any parallel between Adam and Shakespeare's Hamlet? Did Hamlet fear anything about death? What?
14. What is Adam's "burden," mentioned by him in line 835? In what way is it "heavier than the Earth to bear"? Although Adam does not yet know, who do we know has already agreed to take this burden from Adam?
15. Adam calls Eve a serpent in line 867. Where in Milton have we met a "woman-serpent" before? Where in Spenser? What is the symbolism suggested by this chimaera?
16. What sort of personal Hell does Milton see lovers living in since the fall from grace? (See lines 898-908)
17. Can we believe that Eve is genuinely unselfish as she speaks in lines 927-936? If so, what changes are evident in her? At what point do Adam and Eve really begin to face up to their problems and become more noble and, through this nobility, more tragic in their thoughts and actions? What, as expressed in lines 1028-1040, is Adam's reason for wanting to go on living, other than being afraid to die?
18. The epithet "Our Fathers penitent" is applied to Adam at the end of Book X. Is he truly penitent? In what ways does he show his penitence? In what ways does Eve?

(Books XI and XII)

Note to students: The following questions are designed to guide your reading of lines 1-428 in Book XI and lines 270-649 in Book XII. The lines omitted in both books are concerned with the vision which Michael presents to Adam of human history from the time of the expulsion from Paradise. This vision is like Odysseus' "vision" of his future in the underworld or the vision of the future of Rome which Aeneas sees in the Elysian fields. As one of the previous reading questions has indicated, these omitted lines are extremely important, for it is by means of this view of human history, with its struggle and suffering, that Milton stresses the involvement of all of humanity in the hero of Paradise Lost. It is at this point, as Adam looks back on his own fall, and ahead to Man's suffering and finally to Christ's redeeming crucifixion, that we have the greatest sense of the whole of the hero's great adventure. From Adam's high vantage point, we see the hero's departure from God, his solitary and painful wanderings, and then his ultimate return to his heavenly home. However, since these lines repeat the biblical account of human history, they have been omitted so that the maximum amount of time may be spent on the remainder of the poem.

(Book XI)

1. What, according to the Son, is the basic reason that Adam and Eve have finally prayed to God in humility? (See lines 22-44) What does the Son promise in these lines? What will be the nature of redemption through him?
2. Despite their prayers, Adam and Eve are to be expelled from the garden by God. Is God just in his decision to expel them? What are the "two fair gifts" that Man has now lost? (See lines 45-71) What further reason does God give, in lines 84-98, for expelling Adam and Eve?
3. Michael is commissioned by God to lead Adam and Eve out of Paradise, but in line 113, he is told to "dismiss them not disconsolate." As Michael speaks with Adam in lines 251-425, what hope and comfort does he give in order to console Adam?
4. What irony does Eve see in her role of mother to all Mankind? (See lines 163-180) In line 181, she is referred to as "much-humbled Eve." How does this epithet compare to those referring to her in Books IX and X?
5. What is the meaning of the vision experienced by Adam and Eve in lines 182-190? How does Adam interpret this vision? What is its effect on both Adam and Eve?

(Book XII)

6. What do we discover concerning Milton's opinion of blood sacrifice in lines 291-292? In this speech, lines 285 ff., Michael justifies God's Law for Man. Why is such Law necessary? Is it an end in itself, or a means to some further end?
7. What relevance do lines 307-314 have to the epic nature of Paradise Lost? Do these lines give us still more evidence concerning the nature of Milton's hero? Why is Moses inadequate for leading Man on the last stage of the hero's journey? What analogy is used by Milton in line 310? What did Joshua and Christ have in common, according to this analogy?
8. What has Michael said to make Adam so happy and hopeful in lines 375ff?
9. How, according to Michael in lines 386 ff., is Christ to triumph over Satan ultimately? What will be the symbolic importance of Christ's crucifixion? What will be the effect of the crucifixion on Satan, Sin, and Death? How is Christ's battle with Satan, Sin, and Death here like the battle in Heaven? number of days? What happens on each day? How is it like the Red Cross Knight's three day battle? What is recaptured in each case?

10. After Christ leaves Man and rejoins the Father, what will be sent into the world to give men hope and comfort? (See lines 485 ff.) In what way does Milton criticize many churches of his own time through Michael's account of the future? Is his criticism recognizably Puritan in its nature? Will the world become more or less obedient and loyal to God as the ages pass? How will the Savior at last "dissolve / Satan with his perverted world"? How, finally, must Man act in order to find salvation? Is faith enough? What virtues does Michael praise in lines 581-585? Which of these are the cardinal virtues according to St. Paul? Why does Michael tell man he will have a "Paradise within [him]" when he possesses Charity? Compare these lines with Satan's lines saying that Hell is in his breast. Where are the central "locations" of Heaven and Hell in Milton's poem? What makes Paradise, Paradise (XII, 583-87); what makes his Hell, Hell? If the fall is a matter of loving wrongly, how could charity "regain Paradise"?
11. What is the effect of the last 25 lines or so upon you as the reader? Are they satisfying as the closing lines to this great and ambitious poem? Do they leave you with any sense of elation and expectation? If they do, how do they achieve this?

## VII. Language: Spenser

### Changes in Pronunciation

Some such changes can be deduced from the rhyme pattern. For example, in Canto 1, stanza 3, bond and lond rhyme as do gave, have and crave; in Canto 3, stanza 5, wood and blood rhyme, whereas in stanza 8, wood rhymes with stood, mood, and brood. Students should line up all o rhymes, a rhymes, i rhymes, etc., classifying all possible rhymes where shifts have occurred, students should try to explain inductively the possible shifts of vowel sounds.

Other changes in pronunciation can be detected from the metrical pattern. Students can discover whether the genitive ending es is sounded by noting what happens to the metrics of a line if the es is not pronounced. For example, in the line "On all his waies through this wide worldes wave," (X, 34, 8) is the es on worldes pronounced as a separate syllable? In the line, "And the Sans foyes dead dowry you endew," (IV, 51, 5) is the genitive ending pronounced as a separate syllable? Students should test the noun plural es ending in the same manner. (cloudes, XI, 54, 2; woundes, V, 17, 4; bardes, V, 3, 6; armes and lawes, V, 4, 9) The ed ending indicating past tense in verbs is another instance. Is the ed pronounced as a separate syllable in these lines: "And would have back retyred to her cave," (V, 21, 6) and "An hidden rocke escaped hath unwares." (VI, 1, 2)? In these pronunciation changes the student can note the syllabic changes resulting from pronouncing double syllables as single. What rules, if any, underlie the changes?

### Changes in Meaning

By context students can frequently identify words which have changed in meaning; for example, the word silly ("silly old man," I, 30, 6) meant simple or ignorant in Spenser's time; fond as used in the line, "And fond, that joyest in the woe thou hast," (IX, 39, 7) meant foolish; Spenser uses lever as the comparative form of lief, "rather." (IX, 32, 9)

After gathering words with possible meaning changes, students should try to determine whether the change is in a single context or in a number of contexts; students should form a hypothesis about the changes and then test the hypothesis in varied contexts to find how many of the contexts carry out the hypothetical meaning. A concordance would, of course, be useful in this study.

### Changes in Spelling

The final *e* appears on many nouns: *lampe*, *plaine*, *helpe*. The double letters in *sonne*, *witt*, *evill*, etc. form another possible class. A third class comprises words ending in *ie* in Spenser's *Faerie Queene* which today are spelled with *y*; *easie*, *busie*, *companie*. The students should be encouraged to find examples which indicate the unsettled nature of spelling in Spenser's time: *round* (I, 18, 2) but *arownd* (I, 18, 5). Also the student should watch for eye rhymes, words that are spelled similarly for the sake of eye as well as ear rhyme (*eyne*, *fyne*, IV, 21, 4, 5). After gathering a great number of words spelled differently in the Renaissance, the student should group them in categories and form some general rules about possible spelling changes. For example, on what parts of speech do the final *e's* occur? Were they pronounced? Were they considered inflections? Where are inconsistencies in spelling found? Are the changes in the direction of uniformity or simplification?

### Use of the double negative

A valuable study can be made if students collect statements from contemporary traditional grammarians citing that the double negative makes a positive. Then the students should analyze each use of the double negatives in the *Faerie Queene* to determine whether the double negative states a positive or whether it is used for emphasis. Examples: "Ne can no man" and "Ne can no lenger fight." (I, 22, 3)

### Transposed sentence order

This matter cannot, of course, be handled in an arbitrary fashion, since some transposed order appears as a poetic device, but a study of transposed sentence order is an excellent device for helping students learn to read poetry; this is a language study that even the slow student can make. He can collect examples and rewrite them in their normal order, determining what logic governs transposition, what words are readily mobile, such as adverbs, and what purpose fostered the transposed order, rhyme, prosody, emphasis, etc.

### Use of second person pronouns

The student should collect examples of the use of *thou*, *thy*, *thee*, *thine*, and *ye*, *you*, *your*, *yours*, classify them, and arrive at some conclusion about their use. For instance, are there places where *ye* or *you* is used as a term of respect, rather than as a matter of plural number? Is *thou* or *thee* used in addressing inferiors or in affectionate, intimate relations? Is a consistent distinction made between *thou* and *ye* as nominative case forms and *thee* and *you* as objective?

### Use of relative pronouns

Students should investigate contemporary traditional grammar books for their explanations of the use of the relative pronouns *who*, *whom*, *that*, and *which*. Then after collecting many instances of the use of these relative pronouns in the *Faerie Queene* they should determine whether the same distinctions were made in Spenser's time as are made today. Does *whom* show the objective case in Spenser's writing? Does Spenser make a distinction between *who* and *that*? Is one used more commonly than the other?

### Use of adverbs

Students should list adverbs found in the *Faerie Queene*, then form some conclusions by asking themselves, "Do adverbs have the *ly* ending regularly in Spenser?" "Are adjectives and adverbs interchangeable in Spenser?" Refer to the lines "Hunting full greedy after salvage blood," (III, 5) but "With gaping mouth at her ran greedily," (III, 7) and "A ramping lyon rushed suddainly," (III, 2) but "suddaine catching hold," (III, 12). Are there instances where the ly which would normally appear in modern English is omitted in Spenser's writing?

Phrases: the verb, the noun, the preposition

Students making this study should collect a number of verbs, nouns, and prepositions from the Faerie Queene; these should be grouped and examined before students arrive at some conclusions. For example, verb phrases like the following are common today: was about to be going, had been coming, will have been called. Are such verb phrases common in Spenser? Noun phrases like "a very great many beautiful girls" are common in our modern language; are similar noun phrases found in Spenser? Compound prepositions like "in relation to," "in spite of," "in connection with" appear today. Are such compound prepositions found in the Faerie Queene? Is there any common feature in all the phrasal patterns?

Genitive case

An interesting study can be made related to the use of the possessive case. The student should gather examples of the use of the apostrophe to determine whether the apostrophe indicated possession in the Renaissance. (T', th', aveng'd, lov'd, etc.) He should note the use of the noun and his to show possession: "Man of God his arms," and "Sansfoy his shield." Also he should include examples such as princes wrath (XII, 36, 6) loves band (XII, 40, 5) worldes wealth (IX, 31, 4) Saveours Testament (IX, 19, 7). After collecting specific instances of the use of the apostrophe and the use of the possessive, the student should classify them, trying to arrive at some generalizations.

A CURRICULUM FOR ENGLISH

Student Packet

# MAN AND SOCIETY:
# THE NEW ENLIGHTENMENT WORLD:
# AUGUSTAN SATIRE

Grade 12

Experimental Materials
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Nebraska Curriculum Development Center

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The following unit deals with three kinds of satire, deals with them much in the manner of the ninth-grade "Satire" unit. Like the ninth-grade unit, it is concerned with direct-attack satire (formal satire), animal-fable satire (Menippean), and human-fable satire (Menippean). However, the satire treated in this unit was all written between the 1660's and the 1740's, the great period of English satire, and is a little tougher and a little more subtle than that you touched in the ninth grade.

Satire pretty obviously doesn't make much sense unless one knows something about the period in which it was written, the circumstances to which it adverts, and the period in which the satire you are about to study was written was a busy one. It witnessed the throwing out of Milton's hero, Cromwell, and his parliamentary government; the restoration of kingly rule in England and the foundation of its "modern" constitutional monarchy; the foundation of such parliamentary institutions as the prime ministership. Modern political parties came into being in the time, as did also the first serious institution for the study of the natural sciences, the Royal Society. The tremendous progress of such sciences as physics, astronomy, mathematics, and some of the biological sciences under Newton, Boyle, and their associates had its genesis in the Royal Society. Indeed, so much did science develop that the new learning appeared a threat to the search for the moral or social wisdom in literary works, a matter which is treated in the pieces you'll be reading. During the early part of the period, the "restoration," the moral tone of the upper class society seemed to some people to be determined by "good time charlies," and the later portions of the period witnessed a series of efforts to reform manners and morals, such efforts as would make the leaders of society more/less "uncivilized" without making them forbidding and "puritanical." While England gained little in her wars during the time, she gained tremendously from the art of keeping the peace and playing a shrewd business game, developing her colonies in America and in the Far East.

The time, however much we may owe to it, was one which did not strike all men as a time of improvement, and particularly was this the case with the great satirists. They saw, in the progress of science, the abandonment of the search for the wisdom learned by ancient civilizations; in the progress of commerce, the dehumanization of life, the corruption of the nation's leadership, and the simple minded worship of luxury and vanity; in the great commercial cities, London especially, the grubbiness and the dirt; and, in the political changes of the time, the pettiness of partisan politics, the degeneracy of a nobility released from obligations, and the meaninglessness of political-religious wars. At the core of this satirical concern with the limitations of the age was a concern for the nature of religious and ethical truth: for the claims of Protestant versus Catholic, of Deist versus Christian, of those who believed that man's folly could be exposed and corrected by satire, particularly if it were kindly, and those who believed that man's folly, though it needed and much deserved satiric exposing, was pretty much intrinsic and not to be cured but by divine miracle.

In order to know the period better, you and your classmates may wish to investigate the following subjects:

I. The rulers in the period:

   A. Charles II
   B. James II
   C. William and Mary (Where do their names appear in American life?)
   D. Queen Anne
   E. George I
   F. George II

II. Politics in the period:

   A. The Glorious Revolution
   B. The Whigs and the Tories
   C. The War of the Spanish Succession and the Treaty of Utrecht
   D. The South Sea Bubble
   E. Sir Robert Walpole and his prime ministership

III. Learning and science in the period:

   A. The Royal Society
   B. Sir Isaac Newton
   C. Robert Boyle
   D. Richard Bentley, as founder of modern science of philology
   E. Deism

## Direct-Attack Satire:

### I. Dryden's Essay on Direct-Attack Satire:

When you have discussed late 17th - early 18th-century conditions with your teacher and your classmates, you should be about ready to see what a satirist does with his times, or rather what the satirists of that time actually did with their time. As you get into the satires, you will, of course, get into finer historical details, but these you can pick up as you read the works which refer to them.

The first great satirists of the period is John Dryden; he not only wrote satires but translated the satires of two of the Roman "direct-attack" satirists mentioned in the ninth-grade unit on satire: Juvenal and Persius. Dryden translated these satires because he thought that they had something relevant to say not only to a decadent Rome but to a seemingly decadent England, the England of Charles and Nell Gwynn and "Forever Amber." When Dryden published his translations of Juvenal and Persius (60-140 A. D.), he also published an essay concerning the origins and development of satire. Much of what he says about direct-attack satire parallels what you learned in the ninth-grade unit, but his remarks about Horace and Juvenal give you a pretty good idea as to what he thought satire was for, what are its uses and what its abuses. Your instructor may wish you to analyze Dryden's deservedly well-known prose style and his use of consistent comparison as a device for organizing his remarks. Notice that consistent comparison leads Dryden to use consistently parallel syntactic structures.

## John Dryden
## Essay on Satire: Exerpts

1. [What is satire for?]

We have no moral right on the reputation of other men. It is taking from them what we cannot restore to them. There are only two reasons, for which we may be permitted to write lampoons; and I will not promise that they can always justify us. The first is revenge, when we have been affronted in the same nature, or have been any ways notoriously abused, and can make ourselves no other reparation. And yet we know, that, in Christian charity, all offences are to be forgiven, as we expect the like pardon for those which we daily commit against Almighty God. And this consideration has often made me tremble when I was saying our Saviour's prayer; for the plain condition of the forgiveness which we beg is the pardoning of others the offences which they have done to us; for which reason I have many times avoided the commission of that fault, even when I have been notoriously provoked. Let not this, my Lord, pass for vanity in me; for it is truth. More libels have been written against me, than almost any man now living; and I had reason on my side, to have defended my own innocence. I speak not of my poetry, which I have wholly given up to the critics: let them use it as they please: posterity, perhaps, may be more favorable to me; for interest and passion will lie buried in another age, and partiality and prejudice be forgotten. I speak of my morals, which have been sufficiently aspersed: that only sort of reputation ought to be dear to every honest man, and is to me. But let the world witness for me, that I have been often wanting to myself in that particular; I have seldom answered any scurrilous lampoon, when it was in my power to have exposed my enemies: and, being naturally vindicitve, have suffered in silence, and possessed my soul in quiet.

Anything, though never so little, which a man speaks of himself, in my opinion, is still too much; and therefore I will waive this subject, and proceed to give the second reason which may justify a poet when he writes against a particular person; and that is, when he is become a public nuisance. All those, whom Horace in his Satires, and Persius and Juvenal have mentioned in theirs, with a brand of infamy, are wholly such. It is an action of virtue to make examples of vicious men. They may and ought to be upbraided with their crimes and follies; both for their own amendment, if they are not yet incorrigible, and for the terror of others, to hinder them from falling into those enormities, which they see are so severely punished in the persons of others. The first reason was only an excuse for revenge; but this second is absolutely of a poet's office to perform: but how few lampooners are now living, who are capable of this duty![1] When they come in my way, it is impossible sometimes to avoid reading them. But, good God! how remote they are, in common justice, from the choice of such persons as are the proper subject of satire! And how little wit they bring for the support of their injustice! The weaker sex is their most ordinary theme; and the best and fairest are sure to be the most severely handled. Amongst men, those who are prosperously unjust, are entitled to a panegyric; but afflicted virtue is insolently stabbed with all manner of reproaches; no decency is considered, no fulsomeness omitted; no venom is wanting, as far as dulness can supply it: for there is a perpetual dearth of wit; a barrenness of good sense and entertainment. The neglect of the readers will soon put an end to this sort of scribbling. There can be no pleasantry where there is no wit; no impression can be made, where there is no truth for the foundation. To conclude: they are like the fruits of the earth in this unnatural season; the corn which held up its head is spoiled with rankness; but the greater part of the harvest is laid along, and little of good income and wholesome nourishment is received into the barns. This is almost a digression, I confess to your Lordship; but a just indignation forced it from me. Now I have removed this rubbish, I will return to the comparison of Juvenal and Horace.

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[1] The abuse of personal satires, or lampoons, as they were called, was carried to a prodigious extent in the days of Dryden, when every man of fashion was obliged to write verses; and those who had neither poetry nor wit, had recourse to ribaldry and libelling. Some observations on these lampoons may be found prefixed to the Epistle to Julian, among the pieces ascribed to Dryden. (Scott's note)

## 2. [Which is better: Horace or Juvenal, sugar or salt?]

I would willingly divide the palm betwixt them, upon the two heads of profit[1] and delight,[2] which are the two ends of poetry in general. It must be granted, by the favorers of Juvenal, that Horace is the more copious and profitable in his instructions of human life; but, in my particular opinion, which I set not up for a standard to better judgments, Juvenal is the more delightful author. I am profited by both, I am pleased with both; but I owe more to Horace for my instruction, and more to Juvenal for my pleasure. This, as I said, is my particular taste of these two authors: they who will have either of them to excel the other in both qualities, can scarce give better reasons for their opinion that I for mine. But all unbiased readers will conclude, that my moderation is not to be condemned: to such impartial men I must appeal; for they who have already formed their judgment may justly stand suspected of prejudice; and though all who are my readers will set up to be my judges, I enter my *caveat* against them, that they ought not so much as to be of my jury; or, if they be admitted, it is but reason that they should first hear what I have to urge in the defence of my opinion.

That Horace is somewhat the better instructor[3] of the two, is proved from hence,--that his instructions are more general, Juvenal's more limited. So that, granting that the counsel which they give are equally good for moral use, Horace, who gives the most various advice, and most applicable to all occasions which can occur to us in the course of our lives,--as including in his discourses, not only all the rules of morality, but also of civil conversation,--is undoubtedly to be preferred to him who is more circumscribed in his instructions, makes them to fewer people, and on fewer occasions, than the other. Juvenal, excepting only his First Satire, is in all the rest confined to the exposing of some particular vice; that he lashes, and there he sticks. His sentences[4] are truly shining and instructive; but they are sprinkled here and there. Horace is teaching us in every line, and is perpetually moral: he had found out the skill of Virgil, to hide his sentences; to give you the virtue of them, without showing them in their full extent; which is

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1. profit: moral instruction
2. delight: wit, comedy, aesthetic pleasure.
3. instructor: moral teacher, sage.
4. sentences: moral judgments; commandments.

the ostentation of a poet, and not his art: and this Petronius charges on the authors of his time, as a vice of writing which was then growing on the age: "The moral implications of a work should not stick out too obviously": he would have them weaved into the body of the work, and not appear embossed upon it, and striking directly on the reader's view. Folly was the proper quarry of Horace, and not vice; and as there are but few notoriously wicked men, in comparison with a shoal of fools and fops, so it is a harder thing to make a man wise than to make him honest; for the will is only to be reclaimed in the one, but the understanding is to be informed in the other. There are blind sides and follies, even in the professors of moral philosophy; and there is not any one sect of them that Horace has not exposed: which, as it was not the design of Juvenal, who was wholly employed in lashing vices, some of them the most enormous that can be imagined, so, perhaps, it was not so much his talent. [That crafty Horace to his laughing friend pricked all vices] was the commendation which Persius gave him: where, by "vices" he means those little vices which we call follies, the defects of human understanding, or, at most, the peccadillos of life, rather than the tragical vices, to which men are hurried by their unruly passions and exorbitant desires. But, in the word "All," which is universal, he concludes with me, that the divine wit of Horace left nothing untouched; that he entered into the inmost recesses of nature; found out the imperfections even of the most wise and grave, as well as of the common people; discovering, even in the great Trebatius, to whom he addresses the First Satire, his hunting after business, and following the court, as well as in the persecutor Crispinus, his impertinence and importunity. It is true, he exposes Crispinus openly, as a common nuisance; but he rallies the other, as a friend, more finely. The exhortations of Persius are confined to noblemen; and the Stoic philosophy is that alone which he recommends to them; Juvenal exhorts to particular virtues, as they are opposed to those vices against which he declaims; but Horace laughs to shame all follies, and insinuates virtue, rather by familiar examples than by the severity of precepts.

This last consideration seems to incline the balance on the side of Horace, and to give him the preference to Juvenal, not only in profit, but in pleasure. But, after all, I must confess, that the delight which Horace gives me is but languishing. Be pleased still to understand, that I speak of my own taste only: he may ravish other men; but I am too stupid and insensible to be tickled. Where he barely grins himself, and, as Scaliger says, only shows his white teeth, he cannot provoke me to any laughter. His urbanity, that is, his good manners, are to be commended, but his wit is faint; and his salt, if I may dare to say so, almost insipid. Juvenal is of a more vigorous and masculine wit; he gives me as much pleasure as I can bear; he fully satisfies my expectation; he treats his subject home: his spleen is raised, and he raises mine: I have the pleasure of concernment in all he says; he drives his reader along with him; and when he is at the end of his way, I willingly stop with him. If he went another stage, it would be too far; it would make a journey of a progress, and turn delight into fatigue. When he gives over, it is a sign the subject is exhausted, and the wit of man can carry it no further. If a fault can be justly found in him, it is, that he is sometimes too luxuriant, too redundant; says more than he needs, like my friend the Plain-Dealer,[1] but never more than pleases. Add to this, that his thoughts are just as those of Horace, and much more elevated. His expressions are sonorous and more noble; his verse more numerous, and his words are suitable to his thoughts, sublime and lofty. All these contribute to the pleasure of the reader; and the greater the soul of him who reads, his transports are the greater. Horace is always on the amble, Juvenal on the gallop; but his way is perpetually on carpet-ground. He goes with more impetuosity than Horace, but as securely; and the swiftness adds a more lively agitation to the spirits. The low style[1] of Horace is according to his subject, that is, generally grovelling. I question not but he could have raised it; for the First Epistle of the Second Book, which he writes to Augustus,[2] (a most instructive satire concerning poetry,) is of so much dignity in the words, and of so much elegancy in the numbers, that the author plainly shows the low style, in his other Satires, was rather his choice than his necessity. He was a revival to Lucilius, his predecessor, and was resolved to surpass him in his own manner. Lucilius, as we see by his remaining fragments, minded neither his style, nor his numbers,[3] nor his purity of words, nor his run of verse. Horace therefore copes with him in that humble way of satire, writes under his own force, and carries a dead-weight, that he may match his competitor in the race. This, I imagine, was the chief reason why he minded only the clearness of his satire, and the cleanness of expression, without ascending to those heights to which his own vigor might have carried him. But, limiting his desires only to the conquest of Lucilius, he had his ends of his rival, who lived before him; but made way for a new conquest over himself, by Juvenal, his successor. He could not give an equal pleasure to his reader, because he used not equal instruments. The fault was in the tool, and not in the workman. But versification and numbers are the greatest pleasures of poetry. xxx When there is anything deficient in numbers and sound, the reader is uneasy and unsatisfied; he wants something of his complement, desires somewhat which he finds not: and this being the manifest defect of Horace, it is no wonder that, finding it supplied in Juvenal, we are more delighted with him. And, besides this, the sauce of Juvenal is more poignant, to create in us an appetite of reading him. The meat of Horace is more nourishing; but the cookery of Juvenal more exquisite: so that, granting Horace to be the more general philosopher, we cannot deny that Juvenal was the greater poet, I mean in satire. His thoughts are sharper; his indignation against vice is more vehement; his spirit has more of the commonwealth genius; he treats tyranny, and all the vices attending it, as they deserve, with the utmost rigor: and consequently, a noble soul is better pleased with a zealous vindicator of Roman liberty, than with a temporizing poet, a well-mannered court-slave, and a man who is often afraid of laughing in the right place; who is ever decent, because he is naturally servile. After all, Horace had the disadvantage of the times in which he lived; they were better for the man, but worse for the satirist. It is generally said that those enormous vices which were practised under the reign of Domitian,[4] were unknown in the time of Augustus Caesar; that therefore

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[1] Wycherly, author of the witty comedy so called.

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[1] Low style: a style not pompous, using "popular vocabulary" and even "popular-dialect" forms.

[2] The epistle to Augustus is imitated in one of the satires by Pope which you'll read later.

[3] Numbers: prosody, versification.

[4] Look up the reign of Domitian in an encyclopedia; then look up the reign of Augustus Caesar.

Juvenal had a larger field than Horace. Little follies were out of doors, when oppression was to be scourged instead of avarice: it was no longer time to turn into ridicule the false opinions of philosophers, when the Roman liberty was to be asserted. There was more need of a Brutus in Domitian's days, to redeem or mend, than of a Horace, if he had then been living, to laugh at a fly-catcher.[1] This reflection at the same time excuses Horace, but exalts Juvenal.--I have ended, before I was aware, the comparison of Horace and Juvenal, upon the topics of instruction and delight; and, indeed, I may safely here conclude that common-place; for, if we make Horace our minister of state in satire, and Juvenal of our private pleasures, I think the latter has no ill bargain of it. Let profit have the pre-eminence of honour, in the end of poetry. Pleasure, though but the second in degree, is the first in favor. And who would not choose to be loved better, rather than to be more esteemed? But I am entered already upon another topic, which concerns the particular merits of these two satirists. However, I will pursue my business where I left it, and carry it further than that common observation of the several ages in which these authors flourished.

1. In previous discussions of satire, you may have distinguished between "abuse" or "libel" and "satire" as forms of invective. How does Dryden distinguish these two forms? Can one always clearly tell the two apart? Watch in the satires which you read to see if you find anything abusive or libelous in them, anything which departs from the logic of satire. What is the religious reason for avoiding _abuse_ which is cited by Dryden; what, the religious-civic justification for encouraging _satire_. Consider how you might abuse a classmate in writing, how you might satirize someone evil whom you know or of whom you have heard.

2. Horace is said to instruct both in "morality" and in "civil conversation," how to be a _good man_ and how to be a _courteous, genial one_. Can one be both? Watch to see if Dryden, Swift and Pope tell one more about the one or the other.

3. What are "fools and fops"? See how many of them you can find in the satires you will read. What is the difference between "follies" and "tragical vices"? See which of these you find more prominent in the satires you read.

4. Dryden says that Juvenal is more free. He hits harder, even if he doesn't hit so many things. See which of the satirists you read seems most like Juvenal in style: the more indignant, the more angered by tyranny and great wrongs, the more inclined to write in a high-angry style.

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[1] The precise dates of Juvenal's birth and death are disputed; but it is certain he flourished under Domitian, famous for his cruelty against men and insects. Juvenal was banished by the tyrant, in consequence of reflecting upon the actor Paris. He is generally said to have died of grief; but Lepsius contends that he survived even the accession of Hadrian. (Scott's note. Notice that Dryden regards satire as an antidote to avarice and such vices in mild times and to tyranny in heavy times.)

5. Could you write a comparison of two of the satirists which you read which comes up to Dryden's
    a. in fullness?
    b. in apt use of metaphor, figurative language?
    c. in handling of parallel or partially parallel syntactic structures or other kinds of "multi-level" sentences which point likenesses and differences.

## II. Direct-Attack Satire: A Portrait Gallery of the Late 17th and Early 18th Centuries:

### A. On Lazy Students and "Rich Kids"

(The following satire is Dryden's translation of Persius' satire against the laziness of noblemen's sons, their failure to do good work as students. It should be remembered that, in Dryden's time, a good many noblemen's sons, who felt a limited sense of ruler responsibility, wasted their school and university years on 'wine, women, and song.' Dryden's translation is, thus, a mirror both of first century Rome and of 17th-century England. Persius, whom Dryden is translating, was a writer who tried to write somewhat like Horace. Does the satire mirror anything in twentieth-century life? Would it be "abuse" and "libel" or "satire" if directed against your high school class?)

### John Dryden: Translation of THE THIRD SATIRE
### of
### PERSIUS

Our author (Persius) has made two Satires concerning study, the first and the third: the first related to men; this to young students whom he desired to be educated in the Stoic philosophy. He himself sustains the person of the master. . .in this admirable Satire, where he upbraids the youth of sloth, and negligence in learning. Yet he begins with one scholar reproaching his fellow-students with late rising to their books. After which, he takes upon him the other part of the teacher; and, addressing himself particularly to young noblemen, tells them, that, by reason of their high birth, and the great possessions of their fathers, they are careless of adorning their minds with precepts of moral philosophy: and withal inculcates to them the miseries which will attend them in the whole course of their life, if they do not apply themselves betimes to the knowledge of virtue, and the end of their creation, which he pathetically insinuates to them. The title of this satire, in some ancient manuscripts, was, "The Reproach of Idleness"; though in others of the scholiasts it is inscribed, "Against the Luxury and Vices of the Rich." In both of which, the intention of the poet is pursued, but principally in the former. . .

Is this thy daily course?[1] The glaring sun
Breaks in at every chink; the cattle run
To shades, and noon-tide rays of summer shun;
Yet plunged in sloth we lie, and snore supine,

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[1] Imagine a student speaking to his fellow students (ll. 1-5).

As filled with fumes of undigested wine.
This grave advice some sober student bears,[1]
And loudly rings it in his fellow's ears.
The yawning youth, scarce half awake, essays
His lazy limbs and dozy head to raise;
Then rubs his gummy eyes, and scrubs his pate,
And cries, "I thought it had not been so late!
My clothes, make haste!"--why then, if none be near,
He mutters, first, and then begins to swear;
And brays aloud, with a more clamorous note,
Than an Arcadian ass can stretch his throat.
With much ado, his book before him laid,
And parchment with the smoother side displayed,[2]
He takes the papers; lays them down again,
And with unwilling fingers tries the pen.
Some peevish quarrel straight he strives to pick,
His quill writes double, or his ink's too thick;
Infuse more water,--now 'tis grown so thin,
It sinks, nor can the characters be seen.
O wretch, and still more wretched every day![3]
Are mortals born to sleep their lives away?
God back to what thy infancy began,
Thou, who wert never meant to be a man;
Eat pap and spoon-meat, for thy gewgaws cry;
Be sullen, and refuse the lullaby.
No more accuse thy pen; but charge the crime
On native sloth, and negligence of time.
Think'st thou thy master, or thy friends, to cheat?
Fool, 'tis thyself, and that's a worse deceit.
Beware the public laughter of the town;
Thou spring'st a leak already in thy crown;
A flaw is in thy ill-baked vessel found;
'Tis hollow, and returns a jarring sound.
Yet thy moist clay is pliant to command,
Unwrought, and easy to the potter's hand:
Now take the mould; now bend thy mind to feel
The first sharp motions of the forming wheel.
But thou hast land; a country seat, secure
By a just title; costly furniture;
A fuming pan thy Lares to appease:[4]

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[1] Here Persius himself speaks.

[2] The students used to write their notes on parchments; the inside, on which they wrote, was white; the other side was hairy, and commonly yellow. Quintilian reproves this custom, and advises rather table-books, lined with wax, and a style, like that we use in our vellum table-books, as more easy.--(Dryden's note)

[3] From here on the poet speaks in the voice of a master.

[4] Before eating, it was customary to cut off some part of the meat, which was first put into a pan, or little dish, then into the fire, as an offering to the household gods: this they called a libation.--(Dryden's note)

What need of learning when a man's at ease?
If this be not enough to swell thy soul,
Then please thy pride, and search the herald's roll,
Where thou shalt find thy famous pedigree
Drawn from the root of some old Tuscan tree,[1]
And thou, a thousand off, a fool of long degree;
Who, clad in purple, canst thy censor greet,[2]
And loudly call him cousin in the street.
Such pageantry be to the people shown:
There boast thy horse's trappings, and thy own.
I know thee to thy bottom, from within
Thy shallow centre, to the utmost skin:
Dost thou not blush to live so like a beast,
So trim, so dissolute, so loosely drest?
But 'tis in vain; the wretch is drenched too deep,
His soul is stupid, and his heart asleep;
Fattened in vice, so callous, and so gross,
He sins, and sees not, senseless of his loss.
Down goes the wretch at once, unskilled to swim,
Hopeless to bubble up, and reach the water's brim. x x x
When I was young, I, like a lazy fool,
Would blear my eyes with oil, to stay from school: x x x
But then my study was to cog the dice,
And dexterously to throw the lucky sice;
To shun ames-ace, that swept my stakes away,
And watch the box, for fear they should convey
False bones, and put upon me in the play;
Careful, besides, the whirling top to ship,
And drive her giddy, till she fell asleep.
Thy years[3] are ripe, nor art thou yet to learn
What's good or ill, and both their ends discern:
Thou in the Stoic-porch,[4] severely bred,
Hast heard the dogmas of great Zeno read;
Where on the walls, by Ploygnotus' hand,
The conquered Medians in trunk-breeches stand,[5]
Where the shorn youth to midnight lectures rise,
Roused from their slumbers to be early wise:

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[1] The Tuscans were accounted of most ancient nobility; Horace observes this in most of his compliments to Maecenas, who was derives from the old kings of Tuscany; now the dominion of the Great Duke.--(Dryden's note)

[2] The Roman knights, attired in the robe called trabea, were summoned by the censor to appear before him, and to salute him in passing by, as their names were called over. They led their horses in their hands. See more of this in Pompey's Life, written by Plutarch.--(Dryden's note)

[3] Thy years: the rich student who is being addressed by the master is "ripe in years," old enough to knew better.

[4] The Stoics taught their philosophy under a porticus, to secure their scholars from the weather. Zeno was the chief of that sect.--Dryden's note)

[5] Polygnotus, a famous painter, who drew the pictures of the Medes and Persians conquered by Miltiades, Temistocles, and other Athenian captains, on the walls of the portico, in their natural habits.--Dryden's note)

Where the coarse cake, and homely husks of beans,
From pampering riot the young stomach weans;
And where the Samian Y directs thy steps to run
To Virtue's narrow steep, and broad-way Vice to shun.[1]
And yet thou snor'st, thou draw'st thy drunken breath,
Sour with debauch, and sleep'st the sleep of death:
Thy chaps are fallen, and thy frame disjoined;
Thy body is dissolved as is thy mind.
   Hast thou not yet proposed some certain end,
To which thy life, thy every act, may tend?
Hast thou no mark, at which to bend thy bow?
Or, like a boy, pursuest the carrion crow
With pellets, and with stones, from tree to tree,
A fruitless toil, and livest *extempore*?
Watch the disease in time; for when within
The dropsy rages, and extends the skin,
In vain for hellebore the patient cries,
And fees the doctor, but too late is wise;
Too late, for cure he proffers half his wealth;
Conquest and Guibbons[2]--cannot give him health.
Learn, wretches, learn the motions of the mind,
Why you were made, for what you were designed,
And the great moral end of humankind.
Study thyself, what rank, or what degree,
The wise Creator has ordained for thee;
And all the offices of that estate
Perform, and with thy prudence guide thy fate.
Pray justly to be heard, nor more desire
Than what the decencies of life require.
Learn what thou owest thy country, and thy friend;
What's requisite to spare, and what to spend:
Learn this; and after, envy not the store
Of the greased advocate,[3] that grinds the poor;
Fat fees[4] from the defended Umbrian draws,

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[1] Pythagoras, of Samos, made the allusion of the Y, or Greek *upsilon*, to Vice and Virtue. One side of the letter being broad, characters Vice, to which the ascent is wide and easy; the other side represents Virtue, to which the passage is strait and difficult; and perhaps our Savior might also allude to this, in those noted words of the evangelist, "The way to heaven," etc.--(Dryden's note) Hercules is frequently pictured at the Y, choosing between Virtue and Vice.

[2] Two learned physicians of the period. Dryden mentions Buibbons more than once, as a friend. (Scott's note) Notice that Dryden brings in people from his own time to make the satire "contemporary."

[3] Advocate: lawyer.

[4] Casaubon here notes, that, among all the Romans who were brought up to learning, few, besides the orators or lawyers, grew rich.--(Dryden's note)

And only gains the wealthy client's cause;
To whom the Marsians more provision send,
Than he and all his family can spend.
Gammons, that give a relish to the taste,
And potted fowl, and fish come in so fast,
That ere the first is out, the second stinks,
And mouldy mother gathers on the brinks.

But here some captain of the land, or fleet,[1]
Stout of his hands, but of a soldier's wit,
Cries, "I have sense to serve my turn in store,
And he's a rascal who pretends to more. x x x
Top-heavy drones, and always looking down,
(As over-ballasted within the crown,)
Muttering betwixt their lips some mystic thing,
Which, well examined, is flat conjuring;
Mere madmen's dreams; for what the schools have taught,
Is only this, that nothing can be brought
From nothing, and what is can ne'er be turned to nought.
Is it for this they study? to grow pale,
And miss the pleasures of a glorious meal?
For this, in rags accoutred, are they seen,
And made the May-game of the public spleen?"
Proceed, my friend,[2] and rail; but hear me tell
A story, which is just thy parallel:--
A spark, like thee, of the man-killing trade,
Fell sick, and thus to his physician said,--
"Methinks I am not right in every part;
I feel a kind of trembling at my heart,
My pulse unequal, and my breath is strong,
Besides a filthy fur upon my tongue."
The doctor heard him, exercised his skill;
And after bade him for four days to be still.
Three days he took good counsel, and began
To mend, and look like a recovering man'
The fourth he could not hold from drink, but sends
His boy to one of his old trusty friends,
Adjuring him, by all the powers divine,
To pity his distress, who could not dine
Without a flagon of his healing wine.
He drinks a swilling draught; and, lined within,
Will supple in the bath his outward skin:
Whom should he find but his physician there,
Who wisely bade him once again beware.

---

[1] Persius, and Dryden, here portray an anti-intellectual soldier who claims that school is for the birds. Noblemen were expected to be soldiers of sorts. The soldier treats scholars as drones.

[2] Here the master-teacher answers the soldier's attack on school by portraying the death of a drunken soldier who has no respect for medical knowledge.

"Sir, you look wan, you hardly draw your breath;
Drinking is dangerous, and the bath is death."
"'Tis nothing," says the fool; "But," says the friend,
"This nothing, sir, will bring you to your end.
Do I not see your dropsy belly swell?
Your yellow skin?"--"No more of that; I'm well.
I have already buried two or three
That stood betwixt a fair estate and me,
And, doctor, I may live to bury thee.
Thou tell'st me, I look ill' and thou look'st worse."
"I've done," says the physician; "take your course."
The laughing sot, like all unthinking men,
Bathes, and gets drunk; then bathes, and drinks again:
His throat half throttled with corrupted phlegm,
And breathing through his jaws a belching steam,
Amidst his cups with fainting shivering seized,
His limbs disjointed, and all o'er diseased,
His hand refuses to sustain the bowl,
And his teeth chatter, and his eye-balls roll,[1]
Till with his meat he vomits out his soul.
Then trumpets, torches, and a tedious crew
Of hireling mourners, for his funeral due.
Our dear departed brother lies in state,
His heels stretched out, and pointing to the gate;[2]
And slaves, now manumized, on their dead master wait.
They hoist him on the bier, and deal the dole,
And there's an end of a luxurious fool.
"But what's thy fulsome parable to me?
My body is from all diseases free;
My temperate pulse does regularly beat;
Feel, and be satisfied, my hands and feet:
These are not cold, nor those oppress with heat.
Or lay thy hand upon my naked heart,
And thou shalt find me hale in every part."
I grant this true; but still the deadly wound
Is in thy soul, 'tis there thou art not sound. x x x
Some coarse cold salad is before thee set;
Bread with the bran, perhaps, and broken meat;
Fall on, and try thy appetite to eat.
These are not dishes for thy dainty tooth:
What, hast thou got an ulcer in thy mouth?
Why stand's thou picking? Is thy palate sore,
That beet and radishes will make thee roar?
Such is the unequal temper of thy mind,

---

[1] Roman satirists expected the freedom to use fairly strong, direct language as did 17th-18th-century English satirists.

[2] The Romans were buried without the city; for which reason, the poet says that the dead man's heels were stretched out towards the gate.

Thy passions in extremes, and unconfined;
Thy hair so bristles with unmanly fears,
As fields of corn, that rise in bearded ears;
And when thy cheeks with flushing fury glow,
The rage of boiling caldrons is more slow,
When fed with fuel and with flames below.
With foam upon thy lips and sparkling eyes,
Thou say'st, and dost, in such outrageous wise,
That mad Orestes, [1] if he saw the show,
Would swear thou wert the madder of the two.

**Reading and Discussion Questions:**

1. What is the satirist attacking or exposing in this poem?
2. Does he need to attack it directly? What does he gain or lose by attacking directly? Can you imagine a way of attacking or exposing the same subject through a story?
3. Does the satirist give you a sense that he has a right to make the attack, that he somehow has the "authority" to expose the people and wrongs he exposes?
4. How does he do this? If he doesn't do it, why does he fail to give you this sense? What picture does he give you of himself? His subject? What is his attitude? tone? perspective?
5. Does the satirist simply insult the object of his satire? Does he seem to have a reason for his insult? Is he attacking people or vices, or, perhaps, vices embodied in people? In short, why does he make the attack, and is it an attack worth our spending time to read?
6. What is the function of the parable of the soldier who drinks and bathes himself to death?
7. How does the poet use images relating the indolent scholar to sleepiness, drunkenness, and beastliness (beasts) to make his point? How does Spenser use the same images in his portrait of Sloth; compare Spenser's technique in portraying Sloth with Dryden's here.
8. Coleridge once said of Dryden's rhythm that it is so forceful that "the wheels take fire of their own weight." Analyze the rhythm and syntax of lines 24-31 to see how Dryden creates this effect of speed and force. Can you write unrhymed sentences modeled as here?

   Now do the same with ll. 115-133. How does Dryden's rhythm in these passages, which contain direct commands, give "authority" to the commands? How does the vigorous rhythm in which the master speaks play off against the portrait, kept constantly before our eyes, of the rich, lazy student, still "sacked out"?

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[1] From your reading of Homer, explain this reference to classical story. Notice that Persius and Dryden regard disrespect for school and lack of temperance in eating, drinking or controlling one's temper (lack of self-control, in short) as closely associated. Are they?

## B. Direct-Attack Satire: Jonathan Swift on 18th-Century London before and during a Rain-Storm

(London was, in the early 18th century, a great commercial city and was thought by many to be the "pride of the empire" and as fair a city as Europe had to offer. She had been rebuilt with fine marble-and-limestone churches after the 1666 fire, churches like St. Paul's Cathedral and the Christopher Wren parish churches. The following poem is Swift's comment on the fair city.)

### A DESCRIPTION OF A CITY SHOWER

Jonathan Swift
1710

Careful observers may fortell the hour
(By sure prognostics) when to dread a show'r:
While rain depends, the pensive cat gives o'er
Her frolics, and pursues her tail no more.
Returning home at night, you'll find the sink
Strike your offended sense with double stink.
If you be wise, then go not far to dine,
You'll spend in coach-hire more than save in wine.
A coming show'r your shooting corns presage,
Old aches throb, your hallow tooth will rage.
Sauntring in coffee-house is Dulman seen;
He damns the climate, and complains of spleen.

Meanwhile the South rising with dabbled wings,
A sable cloud a-thwart the welkin flings,
That swill'd more liquor than it could contain,
And like a drunkard gives it up again.
Brisk Susan ships her linen from the rope,
While the first drizzling show'r is borne aslope,
Such is that sprinkling which some careless quean
Flirts on you from her mop, but not so clean.
You fly, invoke the gods; then turning, stop
To rail; she singing, still whirls on her mop.
Not yet, the dust had shunn'd th' unequal strife,
But aided by the wind, fought still for life;
And wafted with its foe by violent gust,
'Twas doubtful which was rain, and which was dust.
Ah! where must needy poet seek for aid,
When dust and rain at once his coat invade;
His only coat! where dust confus'd with rain,
Roughen the nap, and leave a mingled stain.

Now in contiguous drops the flood comes down,
Threat'ning with deluge this devoted town.
To shops in crowds the draggled females fly,
Pretend to cheapen goods, but nothing buy.
The Templar spruce, while ev'ry spout's a-broach,
Stays till 'tis fair, yet seems to call a coach.
The tuck'd-up sempstress walks with hasty strides,
While streams run down her oil'd umbrella's sides.

Here various kinds by various fortunes led,
Commence acquaintance underneath a shed.
Triumphant Tories, and desponding Whigs,
Forget their feuds, and join to save their wigs.
Box'd in a chair the beau impatient sits,
While spouts run clatt'ring o'er the roof by fits;
And ever and anon with frightful din
The leather sounds, he trembles from within.
So when Troy chair-men bore the wooden steed,
Pregnant with Greeks impatient to be freed,
(Those bully Greeks, who, as the moderns do,
Instead of paying chair-men, run them thro.)
Laocoon struck the outside with his spear,
And each imprison'd hero quaked for fear.

Now from all parts the swelling kennels flow,
And bear their trophies with them as they go:
Filth of all hues and odours seem to tell
What street they sail'd from, by their sight and smell.
They, as each torrent drives, with rapid force
From Smithfield, or St. Pulchre's shape their course,
And in huge confluent join at Snow-hill ridge,
Fall from the conduit prone to Holborn-bridge. x x x
Drown'd puppies, stinking sprats, all drench'd in mud,
Dead cats and turnip-tops come tumbling down the flood.

1. Apply questions 1-5 (pages 13-14) to this poem.
2. What is the Homeric "Trojan Horse" reference doing here? Who are the Greeks here?

C. Alexander Pope on King George II (1729-1760)

(King George II was a kind of boot-head, or, as one encyclopedia more politely puts it, "George II was a prince of very moderate abilities, parsimonious and wholly regardless of science or literature; hasty and obstinate, but honest and open in his disposition." To satirize George II, Pope chose to translate Horace's epistle to Caesar Augustus, the same Caesar Augustus who reigned when Christ was born and who is "Octavian" in Shakespeare's Julius Caesar. This same Caesar Augustus was the friend and benefactor of Virgil and Horace, the patron of excellent architects and painters: "His taste and active mind led him to favor and protect the learned; and he even exercised the art of the poet himself; so that he was not unworthy of giving his name to an age distinguished for intellectual creations." Pope, imitating Horace, writes of George II as if he were Caesar Augustus. The satire was written in the 1730's.)

TO AUGUSTUS

While you, great Patron of Mankind! sustain
The balanced World, and open all the Main;
Your Country, chief, in Arms abroad defend,
At home, with Morals, Arts, and Laws amend;
How shall the Muse, from such a Monarch, steal
An hour, and not defraud the Public Weal?

Edward and Henry, now the Boast of Fame,
And virtuous Alfred, a more sacred Name, [1]
After a Life of generous Toils endured,
The Gaul subdued, or Property secured,
Ambition humbled, mighty Cities stormed,
Or laws established, and the world reformed;
Closed their long Glories with a sigh, to find
Th' unwilling Gratitude of base mankind!
All human Virtue, to its latest breath,
Finds Envy never conquered, but by death.
The great Alcides,[2] every Labour past,
Had still this Monster[3] to subdue at last.
Sure fate of all, beneath whose rising ray
Each star of meaner merit fades away!
Oppressed we feel the beam directly beat,
Those suns of glory please not till they set.
To thee, the World its present homage pays,
The Harvest early, but mature the praise:
Great Friend of Liberty! in Kings a Name
Above all Greek, above all Roman Fame:
Whose Word is Truth, as sacred and revered,
As Heaven's own Oracles from Altars heard.
Wonder of Kings! like whom, to mortal eyes
None e'er has risen, and none e'er shall rise.

1. Could you use this passage as part of a definition by "paradigm example" of the meaning of the word irony (cf. earlier units on definition).
2. Why does Pope dare expose George so? After all, he's talking about a king.
3. Apply questions 1-5 (pp. 13-14) to this passage.
4. The poem goes on to praise George for destroying his country's civility and civilization. Is this "libel," "abuse," or "satire"?

D. Alexander Pope on the King (George II), the Court, the City, and the People

(Pope had things to say not only about the king but about the king's court and the people of his time, and he said part of what he had to say in a "direct-attack" satire which he wrote in a "letter" to Lord Bolingbroke, who had once been head of the Tory party. The Tories are sometimes regarded as the party which wanted to restore the English king, lords, and country nobility to the power and virtue which they had "in the olden days," and, though this is an oversimplified version of what the Tories actually stood for and were, Pope chose to address his satire against king, court, and people as they behaved in a rich and powerful "partial-democracy" (constitutional monarchy) to the former Tory leader who had been forced out of public life. Notice the aspects of the new society which Pope chooses to emphasize: not the "democratic" aspect of early 18th-century English government but its corruption, not the wisdom of the people but their giddiness, not the brilliance of fashion but its superficiality.)

---

[1] Edward, Henry and Alfred: great medieval English kings who had real power.
[2] Alcides: Hercules.
[3] This monster: envy.

(1738)

## THE FIRST EPISTLE OF THE FIRST BOOK OF HORACE
### Epistle I
### To Lord Bolingbroke

St. John, whose love indulged my labours past,
Matures my present, and shall bound my last!
Why will you break the Sabbath of my days?
Now sick alike of Envy and of Praise,
Public too long, ah let me hide my Age! x x x
Long, as to him who works for debt, the day,
Long as the Night to her whose Love's away,
Long as the Year's dull circle seems to run,
When the brisk Minor pants for twenty-one:
So slow th' unprofitable moments roll,
That lock up all the Functions of my soul;
That keep me from myself; and still delay
Life's instant business to a future day:
That task, which as we follow, or despise,
The eldest is a fool, the youngest wise;
Which done, the poorest can no wants endure;
And which not done, the richest must be poor.
Late as it is, I put myself to school,
And feel some comfort, not to be a fool.
Weak though I am of limb, and short of sight,
Far from a Lynx, and not a Giant quite;
I'll do what Mead and Cheselden advise,[1]
To keep these limbs, and to preserve these eyes,
Not to go back, is somewhat to advance,
And men must walk at least before they dance. x x x

[The World's and London's "get-rich-quick" philosophy]

'Tis the first Virtue, vices to abhor;
And the first Wisdom, to be Fool no more.
But to the world no bugbear is so great,
As want of figure, and a small Estate.
To either India see the Merchant fly,
Scared at the spectre of pale Poverty!
See him, with pains of body, pangs of soul,
Burn through the Tropic, freeze beneath the Pole!
Wilt thou do nothing for a nobler end,
Nothing, to make Philosophy thy friend?
To stop thy foolish views, thy long desires,
And ease thy heart of all that it admires?

---

1. Mead and Cheselden: Pope's doctors. Pope, who had very bad health, pretends here that he does not need to write except to relax in his old age but does it called by friendship to St. John Bolingbroke and sense of public duty. The "far from a Lynx and not a Giant quite" refers to Pope's bad eyes and humpbacked shortness. He was four feet, six inches tall.

Here, Wisdom calls: "Seek Virtue first, be bold!
As Gold to Silver, Virtue is to Gold."
There, London's voice: "Get Money, Money still!
And then let Virtue follow, if she will."
This, this the saving doctrine, preached to all,
From low St. James's up to high St. Paul;[1]
From him whose quills stand quivered at his ear,[2]
To him who notches sticks[3] at Westminster.

[The King's and Court's "the-end-justifies-the-means" philosophy.]

Yet every child another song will sing,
"Virtue, brave boys! 'tis Virtue makes a King."[4]
True, conscious Honour is to feel no sin,
He's armed without that's innocent within;
Be this thy Screen, and this thy wall of Brass;
Compared to this, a Minister's an Ass.
And say, to which shall our applause belong,
This new Court jargon, or the good old song?
The modern language of corrupted Peers,
Or what was spoke at Cressy and Poitiers?[5]
Who counsels best? who whispers, "Be but great,
With Praise of Infamy leave that to fate;
Get Place and Wealth, if possible, with grace;
If not, by any means get Wealth and Place."
For what? to have a Box where Enunchs sing,
And foremost in the Circle eye a King.[6]
Or he, who bids thee face with steady view
Proud Fortune, and look shallow Greatness through:
And, while he bids thee, sets th' Example too?
If such a doctrine, in St. James's air,[7]
Should chance to make the well-dressed Rabble stare;
If honest S*z[8] take scandal at a Spark,
That less admires the Palace than the Park:
Faith I shall give the answer Reynard gave:
"I cannot like, dread Sir, your Royal Cave:
Because I see, by all the tracks about,
Full many a Beast goes in, but none come out."
Adieu to Virtue, if you're once a Slave:
Send her to Court, you send her to her grave.

---

[1] I.e., this is a doctrine in which both Whigs and Tories agree. (Warburton's note)

[2] Insinuating that the pen of a Scrivener is as ready as the quill of a porcupine, and as fatal as the shafts of a Parthian. (Warburton.)

[3] Exchequer Tallies. (Warburton.)

[4] The mark of true nobility, in medieval and Renaissance times, was held to be 'virtue.' Pope sees the ideal as disappearing.

[5] Crecy and Poitiers: battles fought in 1346 and 1356. Pope's references to "new cowl jargon" and "the good old way," modern language and old language, refer, of course, to the old attitude toward aristocracy, described in ll. 62-64, and the new, described in ll. 56-59.

[6] Box where Eunuchs sing. . .Circle: i.e., to have enough money to go to the Opera.

[7] St. James air: the palace of St. James and its park were the centers of court activities.

[8] S*z: the first and last letters of the name of a contemporary whom Pope is attacking.

[The giddy-headeness of the people bereft of "Noble" leaders.]

Well, if a King's a Lion, at the least
The People are a many-headed Beast:
Can they direct what measures to pursue,
Who know themselves so little what to do?
Alike in nothing but one Lust of Gold,
Just half the land would buy, and half be sold:
Their Country's wealth our mightier Misers drain,
Or cross, to plunder Provinces, the Main; x x x
Of all these ways, if each pursues his own,
Satire be kind, and let the wretch alone:
But show me one who has it in his power
To act consistent with himself an hour.
Sir Job sailed forth, the evening bright and still,
"No place on earth (he cried) like Greenwich hill!"[1]
Up starts a Palace; lo, th' obedient base
Slopes at its foot, the woods its sides embrace,
The silver Thames reflects its marble face.
Now let some whimsy, or that devil within
Which guides all those who know not what they mean,
But give the Knight (or give his Lady) spleen;
"Away, away! take all your scaffolds down,
"For Snug's the word: My dear! we'll live in Town." x x x
They change their weekly Barber, weekly News,
Prefer a new Japanner to their shoes,
Discharge their Garrets, move their beds, and run
(They know not whither) in a Chaise and one;
They hire their sculler, and when once aboard,
Grow sick, and damn the climate--like a Lord.

[How people, even Bolingbroke, laugh at Pope if he's not fashionably and consistently dressed and yet will not notice crazy, illogical inconsistencies in his speech because they don't care about thought, only about fashion.]

You laugh, half Beau, half Sloven if I stand,
My wig all powder, and all snuff my band;
White gloves, and linen worthy Lady Mary![2]
But when no Prelate's Lawn with hair shirt lined,
Is half so incoherent as my Mind,
When (each opinion with the next at strife,
One ebb and flow of follies all my life)
I plant, root up; I build, and then confound;
Turn round to square, and square again to round;
You never change one muscle of your face,
You think this Madness but a common case,
Nor once to Chancery, nor to Hale apply;

---

1. Pope here attacks the whimsy of finding the country fashionable, or perhaps one country neighborhood, and then the town, or perhaps one fashionable suburb.
2. Linen worthy Lady Mary: Lady Mary Wortley Montogue was noted for not caring much how she looked.

Yet hang your lip, to see a Seam awry!
Careless how ill I with myself agree,
Kind to my dress, my figure, not to Me.
Is this my Guide, Philosopher, and Friend?
Who ought to make me (what he can, or none,)
That Man divine whom Wisdom calls her own;
Great without Title, without Fortune blessed;
Rich even when plundered, honored while oppressed;
Loved without youth, and followed without power;
At home, though exiled, free, though in the Tower;
In short, that reasoning, high, immortal Thing,
Just less than Jove, and much above a King,
Nay, half in heaven--except (what's mighty odd)
A Fit of Vapours clouds this Demigod.

1. What is Pope's opinion of the great 17th-18th century expansion of English commerce and of the wealth of London? What does Pope mean by "either India" (l. 30)? What kind of salvation does London offer, and how does this contrast with conventional religious salvation? Explain the pun of line 42.
2. Why does Pope use a fable to answer the man who admires the court of St. James and what goes on there (l. 69)? What is his opinion of the court, of aspiring to be "next to" the king and his ministers?
3. If Pope's lack of faith in the court is based on its corruption, its failure to associate nobility and virtue, what is the basis of his lack of faith in "the People" (ll. 75-82)? Could the same vice form the foundation of sentiment skeptical of modern democracy?
4. Why, in writing to St. John Bolingbroke, does Pope not praise St. John's virtues, rather appeal to him to laugh at him (i.e., Pope) for the right reason and make him what he ought to be?
5. How do ll. 120ff. form a positive contrast, a picture of excellence, which is the antithesis to the pictures of folly displayed in the previous section of the poem?
6. Why doesn't Pope claim to have the perfection which he praises? What is his strategy?
7. Now apply questions 1-5 (pp. 13-14) to the satire. Don't re-answer questions which you have already answered in your mind.
8. How did Pope dare to say what he said about the most powerful men of his time? Does his strategy as a poet make it easier?

## E. Pope: On 18th-Century Gluttony and Luxury

(Pope's satire on gluttony reminds one a bit of Dryden's translation of Persius' satire on lazy rich students in that both deal with the luxury of upper-class living in the time. Remember that the luxury of such living was mostly based on the commercial prosperity, from Pope's perspective the avarice, of the time. Pope puts his doctrine in the mouth of a friend, Bethel, whom he has preached a sermon. Pope opens the poem imagining himself speaking to his friends before they go to dinner with him. He then pretends to read a sermon to them, one written by his friend Mr. Bethel. He then tells his friends what they'll get to eat at his simple table.)

(1734)

## THE SECOND SATIRE OF THE SECOND BOOK OF HORACE
### Satire II

What, and how great, the Virtue and the Art
To live on little with a cheerful heart;
(A doctrine sage, but truly none of mine)
Let's talk, my friends, but talk before we dine.
Not when a gilt buffet's reflected pride
Turns you from sound Philosophy aside;
Not when from plate to plate your eyeballs roll,
And the brain dances to the mantling bowl.[1]
Hear Bethel's Sermon, one not versed in schools,
But strong in sense, and wise without the rules.

"Go work, hunt, exercise!" (he thus began)
"Then scorn a homely dinner, if you can.
Your wine locked up, your Butler strolled abroad,
Or fish denied (the river yet unthawed),
If then plain bread and milk will do the feat,
The pleasure lies in you, and not the meat.

"Preach as I please, I doubt our curious men
Will choose a pheasant still before a hen;[2]
Yet hens of Guinea full as good I hold,
Except you eat the feathers green and gold.
Of carps and mullets why prefer the great,
(Though cut in pieces ere my Lord can eat)
Yet for small Turbots such esteem profess?
Because God made these large, the other less.

"Oldfield[3] with more than Harpy throat embued,
Cries 'Send me, Gods! a whole Hog barbecued!;
Oh blast it, South Winds! till a stench exhale
Rank as the ripeness of a rabbit's tail.
By what Criterion do yet eat, d' ye think,
If this is prized for sweetness, that for stink?
When the tired glutton labors through a treat,
He finds no relish in the sweetest meat,
He calls for something bitter, something sour,
And the rich feast concludes extremely poor:
Cheap eggs, and herbs, and olives still we see;
Thus much is left of old Simplicity!
The Robin redbreast till of late had rest
And children scared held a Martin's nest,[4]
Till Beccaficos sold so devilish dear

---

1. Mantling bowl: a covered bowl or one concealing something.
2. Pheasant before a hen: pheasant, with green and gold feathers, was a rare delicacy, guinea hen a common dish in 18th-century England. Notice that "doubt" (l. 17) here means just the opposite of its 20th-century meaning.
3. This eminent Glutton ran through a fortune of fifteen hundred pounds a year in the simple Luxury of good eating. (Warburton.)
4. People had begun to eat robins and martins' eggs as delicacies.

To one that was, or would have been a Peer.
Let me extol a Cat, on oysters fed,
I'll have a party at the Bedford Head;[1]
Or even to crack live Crawfish recommend;
I'll never doubt at Court to make a friend.

[The other extreme]

"'Tis yet in vain, I own, to make a pother
About one vice, and fall into the other:
Between Excess and Famine lies a mean;
Plain, but not sordid; though not splendid, clean.

"Avidien, or his Wife (no matter which,[2]
For him you'll call a dog, and her a bitch)
Sell their presented partridges, and fruits,
And humbly live on rabbits and on roots:
One half-pint bottle serves them both to dine,
And is at once their vinegar and wine.
But on some lucky day (as when they found
A lost Bank bill, or heard their Son was drowned)
At such a feast, old vinegar to spare,
Is what two souls so generous cannot bear:
Oil, though it stink, they drop by drop impart,
But souse the cabbage with a bounteous heart.

"He knows to live, who keeps the middle state,
And neither leans on this side, nor on that;
Nor stops, for one bad cork, his butler's pay,
Swears, like Albutius, a good cook away;
Nor lets, like Naevius, every error pass,
The musty wine, foul cloth, or greasy glass.

"Now hear what blessings Temperance can bring:
(Thus said our Friend, and what he said I sing)
First Health: The stomach (crammed from every dish,
A tomb of boiled and roast, and a flesh and fish,
Where bile, and wind, and phlegm, and acid jar,
And all the man is one intestine war)
Remembers oft the Schoolboy's simple fare,
The temperate sleeps, and spirits light as air. x x x

On morning wings how active springs the Mind
That leaves the load of yesterday behind!
How easy every labor it pursues!
How coming to the Poet every Must!
Not but we may exceed, some holy time,
Or tired in search of Truth, or search of Rhyme;

---

1. A famous Eating house.
2. Why does Pope now tell a story illustrating excessive parsimony in eating? How, that is, does Pope define a "right" attitude toward food?

Ill health some just indulgence may engage,
And more the sickness of long life, Old age;
For fainting Age what cordial drop remains,
If our intemperate Youth the vessel drains?
Our fathers praised rank Venison. You suppose
Perhaps, young men! our fathers had no nose.
Not so: a Buck was then a week's repast.
And 'twas their point, I ween, to make it last;
More pleased to keep it till their friends could come,
Than eat the sweetest by themselves at home.
Why had I not in those good times my birth,
Ere coxcomb pies or coxcombs were on earth?

"Unworthy he, the voice of Fame to hear,
That sweetest music to an honest ear;
(For 'faith, Lord Fanny! you are in the wrong,
The world's good word is better than a song)
Who has not learned, fresh sturgeon and ham pie
Are no rewards for want, and infamy!
When Luxury has licked up all thy pelf,
Cursed by thy neighbors, thy trustees, thyself,
To friends, to fortune, to mankind a shame,
Think how posterity will treat thy name;
And buy a rope, that future times may tell
Thou hast at least bestowed one penny well.

'Right,' cries his Lordship, 'for a rogue in need
To have a Taste is insolence indeed:
In me 'tis noble, suits my birth and state,
My wealth unwieldy, and my heap too great.'
Then, like the Sun, let Bounty spread her ray,
And shine that superfluity away.[1]
Oh Impudence of wealth! with all thy store,
How dar'st thou let one worthy man be poor?
Shall half the new-built churches round thee fall?
Make Quays, build Bridges, or repair Whitehall x x x

"Who thinks that Fortune cannot change her mind,
Prepares a dreadful jest for all mankind.
And who stands safest? tell me, is it he
That spreads and swells in puffed Prosperity,
Or blest with little, whose preventing care
In peace provides fit arms against a war?"

[Bethel's sermon read, Pope invites his friends to a simple meal.]

Thus Bethel spoke, who always speaks his thought,
And always thinks the very thing he ought:
His equal mind I copy what I can,
And, as I love, would imitate the Man. x x x

---

1. Here Bethel describes what useful things one can do with wealth if one doesn't eat and drinkoone's way through it.

Content with little, I can piddle here
On broccoli and mutton,[1] round the year:
But ancient friends (though poor, or out of play)
That touch my bell, I cannot turn away.
'Tis true, no Turbots dignify my boards,
But gudgeons, flounders, what my Thames affords:[2]
To Hounslow Heath I point and Bansted Down,
Thence comes your mutton, and these chicks my own:
From you old walnut tree a shower shall fall;
And grapes, long lingering on my only wall,
And figs from standard and espalier join;
The devil is in you if you cannot dine:
Then cheerful healths (your Mistress shall have place),
And, what's more rare, a Poet shall say Grace.
   Fortune not much of humbling me can boast;
Though double taxed, how little have I lost?
My Life's amusements have been just the same,
Before and after, Standing Armies came.
My lands are sold, my father's house is gone;
I'll hire another's; is not that my own,
And yours, my friends? through whose free-opening gate
None comes too early, none departs too late;
(For I, who hold sage Homer's rule the best,
Welcome the coming, speed the going guest.)
"Pray heaven it last!" (cries Swift!)[3] "as you go on;
I wish to God this house had been your own:
Pity! to build, without a son or wife:
Why, you'll enjoy it only all your life."
Well, if the use be mine, can it concern one,
Whether the name belong to Pope or Vernon?
What's Property? dear Swift! you see it alter
From you to me, from me to Peter Walter;
Or, in a mortgage, prove a Lawyer's share;
Or, in a jointure, vanish from the heir;
Or in pure equity (the case not clear)
The Chancery takes your rents for twenty year:
At best, it falls to some ungracious son,
Who cries, "My father's damned, and all's my own."
Shades, that to Bacon could retreat afford,
Become the portion of a booby Lord;
And Hemsley, once proud Buckingham's delight,
Slides to a Scrivener or a city Knight.
Let lands and houses have what Lords they will,
Let us be fixed, and our own masters still.

Reading and Discussion Questions

1. Do you and your parents share Pope's attitude toward property (ll. 167-168)?

---

[1] Broccoli and mutton: "bread and cheese," very common food in England.
[2] My Thames: Pope's house was not far from the Thames, and he served fish from it. Notice how Pope emphasizes that he serves his own simple victuals.
[3] Swift: Jonathan Swift who was Pope's close friend.

2. Can you describe how this satire fits in with Pope's satires on George II and on the Court, the City, and the People?
3. Apply questions 1-5 (pp. 13-14) to this satire. How does Pope's 'mask' in this satire differ from that he puts on in the satire against king, court, city and people? Why does he use a different mask, develop a different attitude and tone?
4. Contrast this picture of decadence with the land of Cockayne (*Satire*, grade 9) and Persius ("On Rich, Lazy Students").
5. Analyze Pope's use of parallel syntactic structures to make his satiric point.

F. Pope On the 18th-Century Decay of Genuine Culture (with the rise of Natural Science and "Popular Culture")

(The following passage is not part of a Horatian or Juvenalian formal satire, but comes from the ending of a mock epic which Pope wrote in ironic praise of fools and dunces, fools and dunces who were making science a charlatan's game and poetry and popular writing the province of hack writers. Pope uses Milton's picture of Chaos and Night to accent the triumph of chaotic reasoning and darkened thought in this time of the rise of science and democracy. Since this passage is short, read it aloud for yourself so that you get a sense of the power of its rhetoric).

In vain, in vain--the all-composing Hour[1]
Resistless falls: The Muse obeys the Power.[2]
She comes![3] she comes! the sable Throne behold
Of *Night* Primeval, and of *Chaos* old!
Before her, *Fancy's* gilded clouds decay,
And all its varying Rainbows die away.
*Wit* shoots in vain its momentary fires,
The meteor drops, and in a flash expires.
As one by one, at dread Medea's strain,
The sickening stars fade off th' ethereal plain;
As Argus' eyes by Hermes' wand opprest,
Closed one by one to everlasting rest;
Thus at her felt approach, and secret might,
*Art* after *Art* goes out, and all is Night.
See skulking *Truth* to her old cavern fled,[4]
Mountains of Casuistry heaped o'er her head!
*Philosophy*, that leaned on Heaven before,

---

1. All-composing hour: the hour when everything in human culture "goes to sleep."
2. The Power: the Power of ignorance and chaos.
3. She: Night: dark ignorance.
4. Alluding to the saying of Democritus, That Truth lay at the bottom of a deep well, from whence he had drawn her: Though Butler says, He first put her in, before he drew her out. (Warburton.) Pope is probably here referring to the fuzziness of the 18th-Century theological thought. "Truth" may be Truth as explained in the Biblical passage, "I am the Way, the Truth, and the Light."

Shrinks to her second cause,[1] and is no more.
*Physic* of *Metaphysic* begs defence,
And *Metaphysic* calls for aid on *Sense*!
See *Mystery* to *Mathematics* fly!
In vain! they gaze, turn giddy, rave, and die.
*Religion* blushing veils her sacred fires,
And unawares *Morality* expires.
Nor *public* Flame, nor *private*, dares to shine;
Nor *human* Spark is left, nor Glimpse *divine*!
Lo! thy dread Empire, Chaos! is restored;
Light dies before thy uncreating word:
Thy hand, great Anarch! lets the curtain fall;
And universal Darkness buries All.

## Reading and Discussion Questions

1. Analyze line 19-22 closely. How do they represent a turning upside-down of the old order of studies. What has happened to religion and metaphysics?
2. Analyze lines 23-27. Paraphrase them. What cultural lights go out here? What are the "fires" of religion which are veiled, as described in the next few lines; and what has destroyed the "glimpse divine" (revelation)?
3. What are the primary causes of the great rise to power of "chaos and night," in human culture, as Pope sees these causes? Draw upon this poem and the earlier poems by Pope which you have read.

## G. Swift on his Time

The following poem is Swift's summary of his career up to the year 1731. It is not a formal satire in the ordinary sense since it does not use the letter form and does use skimpy narrative to make its satiric point. However, the poem is direct enough in its satire to be included in this section. Swift includes in this "history" all of the following:

1. A general description of the nature of man, a description which reveals his religious-moral position.
2. A description of Bolingbroke (St. John), of Walpole, and of the period which displays his attitude toward the partisan politics of the period, particularly toward events which occurred between 1713 and 1731. Notice how he relates his attitude toward the Whigs to his respect for the older religious and political forms ("When up a dangerous faction. . .").
3. A description of parts of the Drapier affair (1724) which reveals his attitude toward commerce and economic exploitation, a subject which he covers again in *A Modest Proposal* and which lay close to the center of his moral concerns.
4. A description of the satirist's role which may be compared with Dryden's in the essay reproduced above.

---

[1] Shrinks to her second cause: Earlier philosophy had said that God was the first cause of all things. Eighteenth century philosophy, that is, science, concerned itself with "second cause," physical causality.

The "Verses on the Death of Dr. Swift" is an appropriate summation both of Swift's career and of the age with which the satires in this section deal. The only important segment of Swift's career as a writer which the poem ignores is his attack on science and his defense of humanistic learning, a defense parallel to Pope's (Section F, above). His part in the defense of "ancient learning" is amply exhibited in later sections of this unit.

## VERSES ON THE DEATH OF DR. SWIFT, D. S. P. D.

### Occasioned by reading a Maxim in Rochefoucault

Dans l'adversite de nos meilleurs amis nous trouvons quelque chose, qui ne nous deplaist pas.
In the adversity of our best friends, we find something that doth not displease us.

### Written by Himself, November 1731

As Rochefoucault his maxims drew
From nature, I believe 'em true:
They argue no corrupted mind
In him; the fault is in mankind.

This maxim more than all the rest
Is thought too base for human breast;
"In all distresses of our friends
We first consult our private ends,
While nature kindly bent to ease us,
Points out some circumstance to please us."

If this perhaps your patience move
Let reason and experience prove.

We all behold with envious eyes,
Our *equal* rais'd above our *size*;
Who wou'd not at a crowded show
Stand high himself, keep others low?
I love my friend as well as you,
But would not have him stop my view;
Then let me have the higher post;
I ask but for an inch at most.

If in a battle you should find,
One, whom you love of all mankind,
Had some heroic action done,
A champion kill'd or trophy won;
Rather than thus be over-topt,
Would you not wish his laurels cropt?

Dear honest Ned is in the gout
Lies rackt with pain, and you without:
How patiently you hear him groan!
How glad the case is not your own!

What poet would not grieve to see,
His brethren write as well as he?
But rather than they should excel,
He'd wish his rivals all in hell.

Her end when emulation misses,
She turns to envy, stings and hisses:
The strongest friendship yields to pride,
Unless the odds be on our side.

Vain human kind! Fantastic race!
Thy various follies, who can trace?
Self-love, ambition, envy, pride,
Their empire in our hearts divide:
Give others riches, power, and station,
'Tis all on me an usurpation.
I have no title to aspire;
Yet when you sin, I seem the higher.
In Pope, I cannot read a line,
But with a sigh, I wish it mine:
When he can in one couplet fix
More sense than I can do in six:
It gives me such a jealous fit,
I cry, pox take him, and his wit.

Why must I be outdone by Gay,
In my own hum'rous way?

Arbuthnot is no more my friend,
Who dares to irony pretend;
Which I was born to introduce,
Refin'd it first, and shew'd its use.

St. John, as well as Pultney knows,
That I had some repute for prose;
And till they drove me out of date,
Could maul a minister of state:
If they have mortify'd my pride,
And made me throw my pen aside;
If with such talents heav'n hath blest 'em
Have I not reason to detest 'em?

To all my foes, dear fortune, send
Thy gifts, but never to my friend:
I tamely can endure the first,
But, this with envy makes me burst.

Thus much may serve by way of proem,
Proceed we therefore to our poem.

The time is not remote, when I
Must by the course of nature die:
When I foresee my special friends,
Will try to find their private ends:
Tho' it is hardly understood,

Which way my death can do them good,
Yet, thus methinks, I hear 'em speak'
"See, how the Dean begins to break"
Poor gentleman, he droops apace,
You plainly find it in his face:
That old vertigo in his head,
Will never leave him, till he's dead:
Besides, his memory decays,
He recollects not what he says;
He cannot call his friends to mind;
Forgets the place where last he din'd:
Plyes you with stories o'er and o'er,
He told them fifty times before.
How does he fancy we can sit,
To hear his out-of-fashion'd wit?
But he takes up with younger folks,
Who for his wine will bear his jokes:
Faith, he must make his stories shorter,
Or change his comrades once a quarter:
In half the time, he talks them round;
There must another set be found.

"For poetry, he's past his prime,
He takes an hour to find a rhyme:
His fire is out, his wit decay'd
His fancy sunk, his muse a jade.
I'd have him throw away his pen;
But there's no talking to some men."

And, then their tenderness appears
By adding largely to my years:
"He's older than he would be reckon'd
And well remembers Charles the Second.

"He hardly drinks a pint of wine;
And that, I doubt, is no good sign.
His stomach too begins to fail:
Last year we thought him strong and hale;
But now, he's quite another thing;
I wish he may hold out till spring."

Then hug themselves, and reason thus;
"It is not yet so bad with us."

In such a case they talk in tropes,
And, by their fears express their hopes,
Some great misfortuen to portend,
No enemy can match a friend.
With all the kindness they profess,
The merit of a lucky guess
(When daily howd'y's come of course,
And servants answer; worse and worse)
Wou'd please 'em better than to tell,
That, God be prais'd, the Dean is well.

Then he who prophecy'd the best,
Approves his foresight to the rest:
"You know, I always fear'd the worst,
And often told you so at first":
He'd rather choose, that I should die,
Than his prediction prove a lie.
Not one foretells I shall recover;
But, all agree, to give me over.

Yet shou'd some neighbour feel a pain,
Just in the parts, where I complain;
How many a message would he send?
What hearty prayers that I should mend?
Enquire what regimen I kept;
What gave me ease, and how I slept?
And more lament, when I was dead,
Than all the sniv'llers round my bed.

My good companions, never fear,
For though you may mistake a year;
Though your prognostics run too fast,
They must be verify'd at last.

Behold the fatal day arrive!
"How is the Dean?" --"He's just alive."
Now the departing prayer is read:
"He hardly breathes."--"The Dean is dead."
Before the passing-bell begun,
The news thro' half the town has run.
"O, may we all for death prepare!
What has he left? And who's his heir?"
"I know no more than what the news is;
Tis all bequeath'd to public uses."
"To public use! A perfect whim!
What had the public done for him!
Mere envy, avarice, and pride!
He gave it all:--But first he dy'd.
And had the Dean, in all the nation,
No worthy friend, no poor relation?
So ready to do strangers good,
Forgetting his own flesh and blood?"

Now Grub-street wits are all employ'd,
With elegies the town is cloy'd:
Some paragraph in ev'ry paper,
To curse the Dean or bless the Drapier.[1]
The doctors, tender of their fame,
Wisely on me lay all the blame.
"We must confess his case was nice:
But he would never take advice:
Had he been rul'd, for ought appears,
He might have liv'd these twenty years:

---

[1] The notes which follow are Swift's notes.

For when we open'd him we found,
That all his vital parts were sound."

From Dublin soon to London spread,
'Tis told at Court, "The Dean is dead."[1]
Kind Lady Suffolk[2] in the spleen,
Runs laughing up to tell the Queen.
The Queen so gracious, mild, and good,
Cries, "Is he gone? 'Tis time he shou'd.
He's dead you say; Why, let him rot;
I'm glad the medals were forgot.[3]
I promis'd him, I own, but when?
I only was a Princess then;
But now as consort of a king
You know 'tis quite a different thing."

Now, Chartres[4] at Sir Robert's levee,
Tells, with a sneer, the tidings heavy:
"Why, is he dead without his shoes?"
Cries Bob[5], "I'm sorry for the news;

---

[1] The Dean supposeth himself to die in Ireland.

[2] Mrs. Howard, afterwards Countess of Suffolk, then of the Bedchamber to the Queen, professed much favor for the Dean. The Queen, then Princess, sent a dozen times to the Dean (then in London) with her command to attent her; which at last he did, by advice of all his friends. She often sent for him afterwards, and always treated him very graciously. He taxed her with a present worth ten pounds, which she promised before he should return to Ireland, but on his taking leave, the medals were not ready.

[3] The medals were to be sent to the Dean in four months, but she forgot, or thought them too dear. The Dean being in Ireland sent Mrs. Howard a piece of plaid made in that kingdom, which the Queen seeing took it from her and wore it herself, and sent to the Dean for as much as would clothe herself and children--desiring he would send the charge of it. He did the former; it cost 35l. but he said he would have nothing except the medals: he went next summer to England and was treated as usual, and she being then Queen, the Dean was promised a settlement in England but return'd as he went, and instead of receiving of her intended favours or the medals hath been ever since under her Majesty's displeasure.

[4] Chartres is a most infamous, vile scoundrel, grown from a foot-boy, or worse, to a prodigious fortune both in England and Scotland: he had a way of insinuating himself into all Ministers under every change, either as pimp, flatterer or informer. He was tried at seventy for a rape, and came off by sacrificing a great part of his fortune (he is since dead, but this poem still preserves the scene and time it was written in).

[5] Sir Robert Walpole, Chief Minister of State, treated the Dean in 1726, with great distinction, invited him to dinner at Chelsea, with the Dean's friends chosen on purpose; appointed an hour to talk with him of Ireland, to which kingdom and people the Dean found him no great friend; for he defended Wood's project of halp-pence, &c. The Dean would see him no more; and upon his next year's return to England, Sir Robert on an accidental meeting, only made a civil compliment, and never invited him again.

Oh, were the wretch but living still,
And, in his place my good friend Will;[1]
Or, had a mitre on his head
Provided Bolingbroke[2] were dead!"

Now, Curll[3] his shop from rubbish drains:
Three genuine tomes of Swift's Remains.
And then, to make them pass the glibber,
Revis'd by Tibbalds, Moore, and Cibber.[4]
He'll treat me as he does my betters.
Publish my will, my life, my letters.[5]
Revive the libels born to die;
Which Pope must bear, as well as I.

Here shift the scene, to represent
How those I love, my death lament.
Poor Pope will grieve a month; and Gay
A week; and Arbuthnot a day.

St. John[6] himself will scarce forbear,
To bite his pen, and drop a tear.
The rest will give a shrug, and cry,
"I'm sorry--but we all must die."
Indifference clad in wisdom's guise,
All fortitude of mind supplies;
For how can stony bowels melt,
In those who never pity felt;
When We are lash'd, They kiss the rod;
Resigning to the will of God.

---

[1] Mr. William Pultney, from being Mr. Walpole's intimate friend, detesting his administration, became his mortal enemy, and joined with my Lord Bolingbroke, to expose him in an excellent paper, called the Craftsman, which is still continued.

[2] Henry St. John, Lord Viscount Bolingbroke, Secretary of State to Queen Anne of blessed memory. He is reckoned the most universal genius in Europe; Walpole dreading his abilities, treated him most injuriously, working with King George who forgot his promise of restoring the said lord, upon the restless importunity of Sir Robert Walpole.

[3] Curll hath been the most infamous bookseller of any age or country; his character in part may be found in Mr. Pope's Dunciad. He published three volumes all charged on the Dean, who never writ three pages of them; he hath used many of the Dean's friends in almost as vile a manner.

[4] Three stupid verse writers in London, the last to the shame of the Court, and the highest disgrace to wit and learning, was made Laureate. Moore, commonly called Jemmy Moore, son of Arthur Moore, whose father was jailor of Monaghan in Ireland. See the character of Jemmy Moore, and Tibbalds, Theobald in the Dunciad.

[5] Curll is notoriously infamous for publishing the Lives, Letters, and last Wills and Testaments of the nobility and Ministers of State, as well as of all the rogues, who are hanged at Tyburn. He hath been in custody of the House of Lords for publishing or forgoing the letters of many peers; which made the Lords enter a resolution in their Journal Book, that no life or writings of any lord should be published without the consent of the next heir at law, or licence from their House.

[6] St. John: St. John Bolingbroke: Swift's old friend and the Tory leader. (Editor's note)

The fools, my juniors by a year,
Are tortur'd with suspense and fear.
Who wisely thought my age a screen,
When death approach'd, to stand between:
The screen remov'd, their hearts are trembling,
They mourn for me without dissembling.

My female friends, whose tender hearts,
Have better learn'd to act their parts,
Receive the news in doleful dumps,
"The Dean is dead, (and what is trumps?)
Then Lord have mercy on his soul.
(Ladies I'll venture for the vole.)
Six deans they say must bear the pall.
(I wish I knew what king to call.)
Madam, your husband will attend
The funeral of so good a friend?"
"No madam, 'tis a shocking sight;
And he's engag'd to-morrow night:
My Lady Club wou'd take it ill,
If he shou'd fail her at quadrille.
He lov'd the Dean--(I lead a heart)
But dearest friends, they say, must part.
His time was come; he ran his race;
We hope he's in a better place."

Why do we grieve that friends should die?
No loss more easy to supply.
One year is past; a different scene;
No further mention of the Dean;
Who now, alas, no more is missed,
Than if he never did exist.
Where's now this fav'rite of Apollo?
Departed; and his works must follow:
Must undergo the common fate;
His kind of wit is out of date.
Some country Squire to Lintot[1] goes,
Enquires for SWIFT in Verse and Prose;
Says Lintot, "I have heard the name:
He died a year ago."--"The same."
He searches all his shop in vain;
"Sir you may find them in Duck-Lane:[2]
I sent them, with a load of books,
Last Monday to the pastry-cook's.
To fancy they cou'd live a year!
I find you're but a stranger here.
The Dean was famous in his time,
And had a kind of knack at rhyme.
His way of writing now is past:
The town hath got a better taste.
I keep no antiquated stuff;
But spick and span I have enough.
Pray do but give me leave to shew 'em:

---

[1] Bernard Lintot, a bookseller in London, Vide Mr. Pope's Dunciad.
[2] A place where old books are sold in London.

Here's Colley Cibber's Birth-day poem.
This ode you never yet have seen,
By Stephen Duck, upon the Queen.
Then, here's a Letter finely penn'd
Against the *Craftsman* and his friend;
It clearly shews that all reflection
On ministers, is disaffection.
Next, here's Sir Robert's Vindication,[1]
And Mr. Henly's last Oration:[2]
The hawkers have not got 'em yet,
Your Honour please to buy a set?

"Here's Woolston's [3] tracts, the twelfth edition;
'Tis read by ev'ry politician:
The country members, when in town,
To all their boroughs send them down:
You never met a thing so smart;
The courtiers have them all by heart:
Those Maids of Honour (who can read)
Are taught to use them for their creed.
The rev'rnd author's good intention,
Hath been rewarded with a pension:
He doth an honour to his gown,
By bravely running priest-craft down:
He shews as sure as God's in *Gloc'ster*,
That Jesus was a grand impostor:
That all his miracles were cheats,
Perform'd as jugglers do their feats:
The Church had never such a writer:
A shame, he hath not got a mitre!"

Suppose me dead; and then suppose
A club assembled at the Rose;
Where from discourse of this and that,
I grow the subject of their chat:
And, while they toss my name about,
With favour some, and some without;
One quite indiff'rent in the cause,
My character impartial draws.

---

1. Walpole hath a set of party scriblers, who do nothing else but write in his defense.
2. Henly is a clergyman who wanting both merit and luck to get preferment, or even to keep his curacy in the Established Church, formed a new conventicle, which he calls an Oratory. There, at set times, he delivereth strange speeches compiled by himself and his associates, who share the profit with him: every bearer pays a shilling each day for admittance. He is an absolute dunce, but generally reputed crazy.
5. Woolston was a clergymen, but for want of bread, hath in several treatises, in the most blasphemous manner, attempted to turn Our Saviour and his miracles into ridicule. He is much caressed by many great courtiers, and by all the infidels, and his books read generally by the Court Ladies.

"The Dean, if we believe report,
Was never ill receiv'd at Court.
As for his Works in Verse and Prose,
I own my self no judge of those:
Nor, can I tell what critics thought 'em;
But, this I know, all people bought 'em;
As with a moral view design'd
To cure the vices of mankind; x x x x x
His vein, ironically grave,
Expos'd the fool, and lash'd the knave:
To steal a hint was never known,
But what he writ, was all his own.

"He never thought an honour done him,
Because a duke was proud to own him:
Would rather slip aside, and choose
To talk with wits in dirty shoes:
Despis'd the fools with Stars and Garters,
So often seen caressing Chartres:[1]
He never courted men in station,
Nor persons had in admiration;
Of no man's greatness was afraid,
Because he sought for no man's aid.
Though trusted long in great affairs,
He gave himself no haughty airs:
Without regarding private ends,
Spent all his credit for his friends:
And only choose the wise and good;
No flatt'rers; no allies in blood;
But succour'd virtue in distress,
And seldom fail'd of good success;
As numbers in their hearts must own,
Who, but for him, had been unknown.

"With princes kept a due decorum,
But never stood in awe before 'em:
He follow'd David's lesson just,
*In Princes never put thy Trust*.
And, would you make him truly sour;
Provoke him with a slave in power:
The Irish Senate, if you nam'd,
With what impatience he declaim'd!
Fair LIBERTY was all his cry;
For her he stood prepar'd to die;
For her he boldly stood alone;
For her he oft expos'd his own.
Two kingdoms, just as faction led,

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[1] See the notes before on Chartres.

Had set a price upon his head;[1]
But, not a traitor cou'd be found.
To sell him for six hundred pound.

"Had he but spar'd his tongue and pen,
He might have rose like other men:
But, power was never in his thought;
And, wealth he valu'd not a groat:
Ingratitude he often found,
And pitied those who meant the wound:
But, kept the tenor of his mind,
To merit well of human kind:
Nor made a sacrifice to those
Who still were true, to please his foes.
He labour'd many a fruitless hour
To reconcile his friends in power;[2]
Saw mischief by a faction brewing,
While they pursu'd each others ruin.
But, finding vain was all his care,
He left the court in mere despair.

"And, oh! how short are human schemes!
Here ended all our golden dreams.
What St. John's skill in state affairs,
What Ormond's valor, Oxford's cares,
To save their sinking country lent,
Was all destroy'd by one event.
Too soon that precious life was ended,[3]
On which alone, our weal depended.

---

[1] In the Year 1713, the late Queen was prevailed with by an Address of the House of Lords in England, to publish a Proclamation, promising three hundred pounds to whatever person would discover the author of a pamphlet called *The Publick Spirit of the Whiggs*; and in Ireland, in the year 1724, my Lord Carteret at his first coming into the Government, was prevailed on to issue a Proclamation for promising the like reward of three hundred pounds, to any person who could discover the author of a pamphlet called, *The Drapier's Fourth Letter, &c.* writ against that destructive project of coining half-pence for Ireland; but in neither kingdoms was the Dean discovered.

[2] Queen Anne's Ministry fell to variance from the first year after their Ministry began: Harcourt the Chancellor, and Lord Bolingbroke the Secretary, were discontented with the Treasurer Oxford, for his too much mildness to the Whig Party; this quarrel grew higher every day till the Queen's death: the Dean, who was the only person that endeavored to reconcile them, found it impossible; and thereupon retired to the country about ten weeks before that fatal event: upon which he returned to his Deanry in Dublin, where for many years he was worryed by the new people in power, and had hundreds of libels writ against him in England.

[3] In the height of the quarrel between the Ministers, the Queen died.

"When up a dangerous faction starts,[1]
With wrath and vengeance in their hearts;
By solemn League and Cov'nant bound,
To ruin, slaughter, and confound;
To turn religion to a fable,
And make the Government a Babel:
Pervert the law, disgrace the gown,
Corrupt the senate, rob the crown;
To sacrifice old England's glory,
And make her infamous in story.
When such a tempest shook the land,
How could unguarded virtue stand?

"With horror, grief, despair the Dean
Beheld the dire destructive scene:
His friends in exile, or the Tower,
Himself within the frown of power;[2]
Pursu'd by base envenom'd pens,
Far to the land of slaves and fens;[3]
A servile race in folly nurs'd,
Who truckle most, when treated worst.

"By innocence and resolution,
He bore continual persecution;
While numbers to preferment rose;
Whose merits were, to be his foes,
When, ev'n his own familiar friends
Intent upon their private ends;
Like renegadoes now he feels,
Against him lifting up their heels.

"The Dean did by his pen defeat
An infamous destructive cheat.[4]
Taught fools their int'rest how to know;
And gave them arms to ward the blow.

---

[1] Upon Queen Anne's death the Whig faction was restored to power, which they exercised with the utmost rage and revenge; impeached and banished the chief leaders of the Church party, and stripped all their adherents of what employments they had, after which England was never known to make so mean a figure in Europe: the greatest preferments in the Church in both kingdoms were given to the most ignorant men. Fanatics were publicly caressed; Ireland utterly ruined and enslaved; only great Ministers heaping up millions; and so affairs continue to this 3rd. of May 1732, and are likely to remain so.

[2] Upon the Queen's death, the Dean returned to live in Dublin, at his Deanry-house: numberless libels were writ against him in England, as a Jacobite; he was insulted in the street, and at nights he was forced to be attended by his servants armed.

[3] The Land of slaves and fens: Ireland.

[4] One Wood, a hardware-man from England, had a patent for coining copper halfpence in Ireland, to the sum of £108,000 which in the consequence, must leave that kingdom without gold or silver. (See *Drapier's Letters*.)

Envy hath own'd it was his doing,
To save that helpless land from ruin;
While they who at the steerage stood,
And reapt the profit, sought his blood.

"To save them from their evil fate,
In him was held a crime of state.
A wicked monster on the bench,[1]
Whose fury blood could never quench;
As vile and profligate a villain,
As modern Scroggs, or old Tressilian;[2]
Who long all justice had discarded,
Nor fear'd he God, nor man regarded;
Vow'd on the Dean his rage to vent,
And make him of his zeal repent;
But Heav'n his innocence defends,
The grateful people stand his friends:
Nor strains of law, nor judge's frown,
Nor topics brought to please the crown,
Nor witness hir'd, nor jury pick'd,
Prevail to bring him in convict.

"In exile[3] with a steady heart,
He spent his life's declining part;
Where folly, pride, and faction sway,
Remote from St. John,[4] Pope, and Gay. x x x x x

"His friendship there to few confin'd,[5]
Were always of the midling kind:
No fools of rank, a mongrel breed,
Who fain would pass for Lords indeed;
Where titles give no right or power,

---

[1] One Whitshed was then Chief Justice: he had some years before prosecuted a printer for a pamphlet writ by the Dean, to persuade the people of Ireland to wear their own manufactures. Whitshed sent the jury down eleven times, and kept them nine hours until they were forced to bring in a special verdict. He sat as judge afterwards on the trial of the printer of the *Drapier's Fourth Letter*; but the jury, against all he could say or swear, threw out the bill: all the kingdom took the Drapier's part, except the courtiers, or those who expected places. The Drapier was celebrated in many poems and pamphlets: his sign was set up in most streets in Dublin (where many of them still continue) and in several country towns.

[2] Scroggs was Chief Justice under King Charles the Second: his judgment always varied in state tryals, according to directions from Court. Tressilian was a wicked judge, hanged above three hundred years ago.

[3] In Ireland, which he had reason to call a place of exile; to which country nothing could have driven him, but the Queen's death, who had determined to fix him in England, in spite of the Duchess of Somerset, &c.

[4] Henry St. John, Lord Viscount Bolingbroke, mentioned before.

[5] In Ireland the Dean was not acquainted with one single Lord Spiritual or Temporal. He only conversed with private gentlemen of the clergy or laity, and but a small number of either.

And peerage is a wither'd flower,[1]
He would have held it a disgrace,
If such a wretch had known his face.
On rural squires, that kingdom's bane,
He vented oft his wrath in vain:
Biennial squires, to market brought;[2]
Who sell their souls and votes for naught;
The nation stripp'd go joyful back,
To rob the Church, their tenants rack,
Go snacks with rogues and rapparees[3]
And, keep the peace, to pick up fees:
In every job to have a share,
A jail or barrack to repair,[4]
And turn the tax for public roads
Commodious to their own abodes.

"Perhaps I may allow, the Dean
Had too much satire in his vein;
And seem'd determin'd not to starve it,
Because no age could more deserve it.
Yet, malice never was his aim;
He lash'd the vice, but spar'd the name.
No individual could resent,
Where thousands equally were meant.
His satire points at no defect,
But what all mortals may correct:
For he abhorr'd that senseless tribe,
Who call it humor when they jibe:
He spar'd a hump, or crooked nose,
Whose owners set not up for beaux.
True genuine dullness mov'd his pity,
Unless it offer'd to be witty.
Those, who their ignorance confess'd,
He ne'er offended with a jest;
But laugh'd to hear an idiot quote,
A verse from Horace, learn'd by rote. x x x x x

"He knew an hundred pleasant stories,
With all the turns of Whigs and Tories:
Was cheerful to his dying day,
And friends would let him have his way.

---

1. The peers of Ireland lost their jurisdiction by one single Act, and tamely submitted to the infamous mark of slavery without the least resentment or remonstrance.
2. The Parliament, as they call it, in Ireland meet but once in two years, and after having given five times more than they can afford return home to reimburse themselves by all country jobs and oppressions of which some few only are mentioned.
3. The highwaymen in Ireland, are, since the late wars there, usually called Rapparees, which was a name given to those Irish soldiers who in small parties used at that time to plunder Protestants.
4. The army in Ireland are lodged in barracks, the building and repairing whereof and other charges have cost a prodigious sum to that unhappy kingdom.

"He gave the little wealth he had,
To build a house for fools and mad:
And shew'd by one satiric touch,
No nation wanted it so much:
That kingdom[1] he hath left his debtor,
I wish it soon may have a better." x x x x x

Study Guide Questions

1. What lines from Swift's poem make you think he agrees with the ideas of La Rochefoucauld?
2. Why are the prophets hopefully fortelling his death?
3. What persons will not be glad to have the Dean die?
4. What is the first concern of those who hear of his death in Dublin?
5. Swift was often the enemy of the party in power at the moment; however, he made two or three enemies of great dimension. According to Swift, what "crimes" did these enemies commit?
6. How do women react to the death of Swift?
7. Can you identify the felons (fools) in this poem?
8. Who are "good" people, and why does he call them good?
9. Does he say whether or not he likes the Irish or Ireland? Which?
10. What did Swift defeat with the use of the Drapier letters?
11. Why did he say he did not care for the Irish nobility?
12. Does he use his jibes against "honest Fools"? against the humble homely? against the would-be wits?
13. What did he say were his reasons for leaving his money to public charity?

Discussion Questions

1. In general, what is La Rochefoucauld's opinion of mankind? Jonathan Swift's?
2. Do you agree with their opinions? For what reasons do you agree or disagree?
3. Why will some persons not be glad to hear of Swift's death?
4. Is it true to human nature to wish to rise above others?
5. "By their fears express their hopes." What is the meaning of this phrase?
6. The people of Dublin react to the death of the Dean with more concern about what will happen to his fortune than about the loss of a friend or leader, according to the words of Swift. Do modern people react to death in a similar fashion? Support your answer.
7. What do the comments on women reveal about the satirist's opinion of women?
8. What are the reasons for Swift's leaving his money to charity to build a hospital for the simple-minded and insane?
9. Apply questions 1-5 (pp. 13-14) to this poem. Consider only the areas which you have not already discussed in discussing the poem.
10. Draw up a list describing the following:
    a. Major changes which formed the late 17th - early 18th-century in the areas of knowledge and religion, government and social organization, commerce and urbanization.
    b. Prominent satiric attitudes toward those changes which you have discovered in the satires you have read.
    c. Prominent ways of making an effective direct attack upon vice and folly through an artistic handling of attitude, tone and perspective.
    d. See whether Dryden's description of the differences between Juvenal

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[1] Meaning Ireland, where he now lives, and probably may die.

and Horace describes the differences between Swift and Dryden, who imitated Juvenal, and Pope, who imitated Horace. Consider the kind of vice attacked, the way in which it is attacked( distribution of moral statements), tone of attack, and versification.

## Human-Fable Satire: Menippean Satire I

The satires which you have read this far in the unit are direct-attack satires, invectives or "formal satires." Dryden's Persius, Swift, and Pope name names. They do not indulge in "fabling" to expose the commercial luxury and decadence of their time, its political unrest and corruption, its newfangled ways in science, learning, and religion. But the same authors knew other forms of satire which did not "name names": Menippean satire, using either human or animal fables. Before you begin studying these satires, it may be well to recall what you learned of the satiric uses of human and animal fables (Menippean satires) from your ninth-grade satire unit and also to look at what Dryden had to say about the history and character of such fables.

### III. John Dryden on the Nature of Menippean Satire ( excerpt)

Having thus brought down the history of satire from its original to the times of Horace, and shown the several changes of it, I should here discover some of those graces which Horace added to it, but that I think it will be more proper to defer that undertaking, till I make the comparison betwixt him and Juvenal. In the meanwhile, following the order of time, it will be necessary to say somewhat of another kind of satire, which also was descended from the ancients; it is that which we call the Varronian satire, (but which Varro himself calls the Menippean,) because Varro, the most learned of the Romans, was the first author of it, who imitated, in his works, the manner of Menippus the Gadarenian, who professed the philosophy of the Cynics.

This sort of satire was not only composed of several sorts of verse, like those of Ennius, but was also mixed with prose; and Greek was sprinkled amongst the Latin. Quintilian, after he had spoken of the satire of Lucilius, adds what follows: "There is another and former kind of satire, composed by Terentius Varro, the most learned of the Romans; in which he was not satisfied alone with mingling in it several sorts of verse." The only difficulty of this passage is, that Quintilian tells us, that this satire of Varro was of a former kind. For how can we possible imagine this to be, since Varro, who was contemporary to Cicero, must consequently be after Lucilius? But Quintilian meant not, that the satire of Varro was in order of time before Lucilius; he would only give us to understand, that the Varronian satire, with mixture of several sorts of verses, was more after the manner of Ennius and Pacuvius, than that of Lucilius, who was more severe, and more correct, and gave himself less liberty in the mixture of his verses in the same poem.

We have nothing remaining of these Varronian satires, excepting some inconsiderable fragments, and those for the most part much corrupted. The titles of many of them are indeed preserved, and they are generally double; from whence, at least, we may understand, how many various subjects were treated by that author. Tully, in his _Academics,_ introduces Varro himself giving us some light concerning the scope and design of these works. Wherein, after he had shown his reasons why he did not _ex professo_ write of philosophy, he adds what follows: "Notwithstanding," says he, "that those pieces of mine, wherein I have imitated Menippus, though I have not translated him, are sprinkled with a kind of mirth and gaiety, yet many things are there inserted, which are drawn from the very entrails of philosophy, and many things severely argued; which I have mingled with pleasantries on purpose, that they may more easily go down with the common sort of unlearned readers." The rest of the sentence is so lame, that we can only make thus much out of it,--that in the composition of his satires, he so tempered philology with philosophy, that his work was a mixture of them both. And Tully himself confirms us in this opinion, when a little after he addresses himself to Varro in these words: "And you yourself have composed a most elegant and complete poem; you have begun philosophy in many places; sufficient to incite us, though too little to instruct us." Thus it appears, that Varro was one of those writers whom they called Νεκυομαντεία studious of laughter; and that, as learned as he was, his business was more to divert his reader, than to teach him. And he entitled his own satires--Menippean; not that Menippus had written any satires (for his were either dialogues or epistles), but that Varro imitated his style, his manner, and his facetiousness. All that we know further of Menippus and his writings, which are wholly lost, is, that by some he is esteemed, as amongst the rest, by Varro; by others he is noted of cynical impudence, and obscenity: that he was much given to those parodies, which I have already mentioned; that is, he often quoted the verses of Homer and the tragic poets, and turned their serious meaning into something that was ridiculous; whereas Varro's satires are by Tully called absolute, and most elegant, and various poems. Lucian, who was emulous of this Menippus, seems to have imitated both his manners and his style in many of his dialogues; where Menippus himself is often introduced as a speaker in them, and as a perpetual buffon; particularly his character is expressed in the beginning of that dialogue, which is called σπουδογέλοιοιBut Varro, in imitating him, avoids his impudence and filthiness, and only expresses his witty pleasantry.

This we may believe for certain,--that as his subjects were various, so most of them were tales or stories of his own invention. Which is also manifest from antiquity, by those authors who are acknowledged to have written Varronian satires, in imitation of his; of whom the chief is Petronius A biter, whose satire, they say, is now printed in Holland, wholly recovered, and made complete: when it is made public, it will easily be seen by any one sentence, whether it be supposititious, or genuine. Many of Lucian's dialogues may also properly be called Varronian satires, particularly his "True History;" and consequently the "Golden Ass" of Apuleius, which is taken from him. Of the same stamp is the mock deification of Claudius, by Seneca: and the "Symposium" or "Caesars" of Julian, the Emperor. Amongst the moderns, we may reckon the "Encomium Moriae" of Erasmus, Barclay's "Euphormio," and a volume of German authors, which my ingenious friend, Mr. Charles Killegrew, once lent me. In the English, I remember none which are mixed with prose, as Varro's were; but of the same kind is "Mother Hubbard's Tale," in Spenser; and (if it be not too vain to mention anything of my own), the poems of "Absalom" and "MacFlecknor."[1]

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[1] From this classification we may infer that Dryden's idea of a Varronian satire was, that, instead of being merely didactic, it comprehended a fable or series of imaginary and ludicrous incidents, in which the author engaged the objects of his satire. Such being his definition, it is surprising he should have forgotten Hudibras, the best satire of this kind that perhaps ever was written; but this he afterwards apologises for, as a slip of an old man's memory.--(Sir Walter Scott's note)

Describe Dryden's conception of the form and content of Menippean satire; contrast his picture of it with the picture you formed of it in studying "human-fable" and "animal-fable" satire in the ninth grade. Have you read any of the Menippean satires which Dryden mentions?

Notice what Dryden says:

1. That Menippean satire mixes several sorts of verse (meter) together; actually it often mixes several sorts of meter and verse and prose together, or it may be all verse or all prose but in several styles. It usually is some kind of bouillabaisse, some mixed kettle of fish, metrically and stylistically.

2. That Menippean satire mixes mirth and gaiety with "many things . . . drawn from the very entrails of philosophy," jokes with profound philosophic notions.

3. That Menippean satire may be a parody of serious writers, turning their serious work to ridicule.

4. That the tradition of Menippean writers includes Petronius, Lucian's "True History" (which Swift's Gulliver imitates), Apuleius' "Golden Ass," Erasmus' "Praise of Folly," Spenser's "Mother Hubbard's Tale," and Dryden's own "Absalom and Achitophel."

5. That, as Scott says, "from this clarification we may infer that Dryden's idea of a Varronian (Menippean) satire was, that, instead of being merely didactic, it comprehended a fable or series of imaginary and ludicrous incidents in which the author engaged the objects of his satire." You may find Dryden's hints helpful in going at the satires which follow. In reading the works which follow, ask yourself the following questions, based on Dryden's remarks.

   a. Is the piece "mixed up" stylistically, and if so why? (Some of the pieces collected here are cut, so the mixture may be thinner than in the original work.) Why are different styles and manners used so changefully and surprisingly?

   b. Is the work somehow both ridiculous and philosophic? Does it speak its philosophic content through allegory or symbolism?

   c. Does it poke fun at oversolemn, wrongheaded writers? How does that contribute to its philosophic content?

   d. Does it engage the objects of its satire in a series of imaginary, ludicrous incidents, and if it does this, how does it make clear that it is to be read as satire, not just as ludicrous incident?

We are here faced with a problem different from that which faced us in reading and rereading the direct-attack or "formal" satires. There we had to see how style, situation, and handling of attitude and perspective (pathos and ethos) made it possible for us to share in a direct attack without finding it abusive or devoid of moral content on the one hand, or regarding it as dully didactic, trite, or pompous in its moral lucubrations on the other hand.

The ninth-grade satire unit suggested the following in introducing Menippean "human-fable" satire:

> Satire sometimes uses a story about grotesque people or unusual fictitious human societies to make its point. And these people and the places in which they live will somehow expose something [in the age for which they were written, and perhaps in all ages, by making men see events in a new way].

The events which you will deal with in this section are more distant than the events you dealt with in the ninth-grade satire unit, which dealt mostly with contemporary issues. However, if you can keep in mind the 17th - 18th-century events listed for study at the beginning of the unit, events which lie at the roots of our modern institutions, you will be as much at home with the satires which follow as you would be with satires of contemporary life. If in the first "direct-attack" section we concentrated on satire of corrupt government and on the luxury and decadence created by commerce, in this section we will touch more profoundly the scientific-religious questions which vexed the age, not ignoring satires on politics and commercial abuse. As you begin the section, you might well review the relations between Catholics, members of the Established Church (Anglican, Episcopalians), and members of the dissenting groups (Presbyterians, Congregationalists, Baptists) as these relate to important late-17th and early-18th century events: the fall of Cromwell and ascent of Charles II; the succession of James II and of William and Mary; the Wars of Spanish Succession; and Bolingbroke's fall. As you read the satires, pay attention to "Dryden's questions" (above, p. 44) and also to the following questions derived from Dryden and from your ninth-grade satire unit's treatment of Menippean "human fables":

1. What do the human beings in the fable symbolize and what wrongs in their age do they expose?

2. How are these fictional figurative human beings used to expose evils, follies, mass stupidities: are they distorted so monstrously as to force us to attend to a vice in the person, party, or force for which they stand? Are they, on the other hand, pictures of what their age was not: figures which, by being what their age was not, cast a reflection on what it was?

3. What do the settings in which the characters act stand for? Do we catch a glimpse of the ugliness of our world in these settings? Or are the settings ideal, settings which suggest that we look back at the limitations of our world? From what perspective do we see our world in the work?

In analyzing the satire, pay attention not only to the fable and what goes with it (questions 1-3 above), but to style: prosody and prose rhythm; syntax and use of symmetrical or deliberately asymmetrical syntactic constructions; choice of diction ("big words" for "little subjects"); and puns. The Menippean satirist who is a clumsy writer, whose rapier does not sparkle, is no satirist at all; hence it is that some of the finest prose and poetic stylists English has known, men whose writing can form a model for good modern writing, wrote satire in this period and in the selections you will study. "You will not go far amiss if you learn 'style' from Swift."

## IV. Menippean Satire I: Dryden and Swift on Religious, Political, and Intellectual Controversies

### A. Menippean Satire I: Dryden on Catholic, Anglican, Protestant: their Plots and Rivalries

Every age knows its religious bigots who claim, "The Catholics are taking over," "The Lutherans are taking over," or "The Jews are taking over." Of course, one knows that societies are rarely taken over secretly and rarely controlled by entirely unpopular causes or forces, by religious factions having no or few adherents. When, in Milton's time, the Dissenters controlled England, they did so because they were a large and powerful party, particularly in London; and, when they lost control, they lost it because they faced approximately equally powerful Anglican and Catholic forces and because their government had lost its popularity and leadership. When King Charles II was restored, he brought back with him from France the Established (Anglican) Church as the "official" church of England, though Catholics on the one hand and Dissenters on the other struggled for the soul of the country, generally by fair means, sometimes by foul.

One instance of the use of foul means by the Dissenters (English analogues of our New England fathers) came in 1678 when a professional liar, a Dissenter named Titus Oates, swore to the King of his Council that the Catholics in England were going to set fire to London, massacre the English Protestants (who far outnumbered them), assassinate the King, and make England securely "Catholic." The charges had no basis outlined so broadly, and Catholic "plots" were probably of minimal significance at the time, but mysterious murders were seen as "Catholic" murders by a panicky populace, and correspondence between petty English and French officials concerning bringing the Catholic church back as England's church was seen as sure evidence that the Catholics were "about to take over." Though the "plot" was a lie, it focused attention on an issue that otherwise might have been camouflaged, the fact that the next king of England would probably be a Catholic: Charles II's brother, James. Though James had promised the Established Church its freedom, and though he did, when he became king, allow it most of its old privileges, at least at first, and later allowed all churches liberty, he was seen as a dangerous possible successor by the Dissenters, by many Londoners, and by "Low Church" Anglicans--dangerous because he might do what Oates said was planned or something like it. The excesses of 16th - 17th-century religious wars on the Continent were fresh in English memories. Thus, a political party was formed, a party which sought to by-pass the king's brother, the rightful heir, and put someone else on the throne. The party thus formed was to become the Whig party.

The Whigs sought to exclude James from the throne before Charles' death (Exclusion Acts of 1679, 1680, 1681) and failed, partly for lack of support and partly because of rather peremptory action on Charles' part to protect his brother's rights. The Whigs had put up another candidate, Charles' illegitimate son (Charles' wife had no sons), and tried to get Charles to say, "This man is really my legitimate son and heir," which Charles would not do. They then paraded Charles' son (the

Duke of Monmouth) around Western England to enhance the popularity of an already popular candidate for the throne. Shaftesbury, the head of the king's Council after the Popish plot, was supposedly the invisible hand in stirring up excitement about the plot and in promoting Charles' illegitimate son as "next king." He was arrested for treason for his part in the business, but a London jury, made up of "Whig-Dissenting" types and influenced by a sheriff named Slingsby Bethel, would not convict Shaftesbury. He represented their views and interests. They believed in, or pretended to believe in, the Popish plot. They did not want a Catholic King.

But Charles had his way. The candidate of the Tories, despite his personal creed and his conservative monarchist bias, was seated as James II in 1685. In the struggle over his coming to the throne, the first modern political parties, the Whigs and Tories, were born. The rumor that "the Catholics are taking over" was deflated for a time; and Dryden was given a great opportunity to write a satire about religious rumors and political plots. Dryden chose a Biblical story for his satiric fable.

In the seventh grade, "Hebrew Religious Narrative" unit, you may have studied the story of Absalom and David. You should review that story again in Second Samuel, xiv-xviii. Use the King James Bible if that's handy, since it was the Bible Dryden used at this point in his career. Watch particularly the following matters:

1. How David is portrayed as judge and leader; as husband (of many wives) and father; as judge of his enemies and peacemaker.

2. How Absalom is portrayed as "beauty" and man of honor; as demagogue and public flatterer; as traitor and "rival" king. Watch particularly the details of the trip to Hebron.

3. The protrait of Achitophel (Ahitophel in some versions) as counciller (xv, 12; xv, 31; xvi, 20; xvii, 7).

4. The portrait of Shimei (xvi, 5-14).

Notice also two other Biblical references; Dryden brings in a character named Corah (Korah, Numbers xvi) after the leader who led the rebellion against Moses by saying that Moses and Aaron "took too much upon them seeing that all the congregation of Israel was holy." Corah said that Moses and Aaron had no more right to lead than any other son of Jehovah, had no right to lift themselves above "the assembly," the mob all of whom were "inspired by God," in Corah's view. A second passage which one ought to study is the story of the rebel-usurper Zimri (I Kings svi, 8-14). Try to figure out how Dryden could use these stories for satiric purposes and apply them to the Catholic-Anglican-Dissenting quarrels over who should be king and for what reason:

1. Who is "David" in the 17th-century English story?

2. Who is "Absalom" in the English story?

3. Who is the new Achitophel?

3

4. Shimei turns into Slingsby Bethel. How is the Biblical Shimei like Dryden's? Watch the cursing motif.

5. Corah turns into Titus Oates, a Dissenter, who made up the "Popish plot" story. How is the Biblical Corah like Dryden's Corah and like the Dissenters?

6. Zimri turns into the Duke of Buckingham, one of the Whig plotters with Shaftesbury, the councillor, and Monmouth, Charles' illegitimate son. How is the Biblical Simri an effective "fable" for ineffectual evil?

7. The Jebusites, the old residents of Jerusalem, are the Catholics who were said to be "taking over." Why?

8. The Jews are the English.

NOTE: Dryden's references to the Jews should not be regarded as anti-Semitic. The "Jews," in the poem are an allegory for the English, and the giddy-headedness which he attributes to the "Jews" an allegory for English folly.

## ABSALOM AND ACHITOPHEL

1. ["David" and his sons]

In pious times, ere priestcraft did begin,
Before polygamy was made a sin;
When man on many multiplied his kind,
Ere one to one was cursedly confin'd;
When Nature prompted, and no law denied
Promiscuous use of concubine and bride;
Then Israel's monarch, after Heaven's own heart,
His vigorous warmth did variously impart
To wives and slaves; and, wide as his command,
Scatter'd his Maker's image thro' the land.
Michal, of royal blood, the crown did wear;
A soil ungrateful to the tiller's care:
Not so the rest; for several mothers bore
To godlike David several sons before.
But since like slaves his bed they did ascend,
No true succession could their seed attend.
Of all this numerous progeny was none
So beautiful, so brave, as Absalom:
Whether, inspir'd by some diviner lust
His father got him with a greater gust;
Or that his conscious destiny made way,
By manly beauty, to imperial sway.
Early in foreign fields he won renown,
With kings and states allied to Israel's crown:[1]
In peace the thoughts of war he could remove,

---

[1] Monmouth in youth had been an excellent soldier.

And seem'd as he were only born for love.
Whate'er he did, was done with so much ease,
In him alone 't was natural to please:
His motions all accompanied with grace;
And paradise was open'd in his face.
With secret joy indulgent David view'd
His youthful image in his son renew'd:
To all his wishes nothing he denied;
And made the charming Annabel his bride.
What faults he had, (for who from faults is free?)
His father could not, or he would not see.
Some warm excesses which the law forbore,
Were construed youth that purg'd by boiling o'er,
And Amnon's murther,[1] by a specious name,
Was call'd a just revenge for injur'd fame.
Thus prais'd and lov'd the noble youth remain'd,
While David, undisturb'd, in Sion reign'd.
But life can never be sincerely blest;
Heav'n punishes the bad, and proves the best.

## 2. [The English]

The Jews, a headstrong, moody, murm'ring race,
As ever tried th' extent and stretch of grace;
God's pamper'd people, whom, debauch'd with ease,
No king could govern, nor no God could please;
(Gods they had tried of every shape and size,
That god-smiths could produce, or priests devise:)
These Adam-wits, too fortunately free,
Began to dream they wanted liberty;
And when no rule, no precedent was found,
Of men by laws less circumscrib'd and bound;
They led their wild desires to woods and caves,
And thought that all but savages were slaves.
They who, when Saul was dead, without a blow,
Made foolish Ishbosheth the crown forego; [2]
Who banish'd David did from Hebron bring,
And with a general shout proclaim'd him king:
Those very Jews, who, at their very best,
Their humor more than loyalty express'd,
Now wonder'd why so long they had obey'd
An idol monarch, which their hands had made;
Thought they might ruin him they could create,
Or melt him to that golden calf, a State.
But these were random bolts; no form'd design,
Nor interest made the factious crowd to join:

---

[1] Murther: murder. Monmouth was believed to have killed a young rival who, he claimed, had slandered him.

[2] Saul is apparently Cromwell, and Ishbosheth is apparently Ireton, Cromwell;s chosen successor. Why is David an appropriate analogue for Charles' returning from exile to ascend the throne?

The sober part of Israel, free from stain,
Well knew the value of a peaceful reign;
And, looking backward with a wise affright,
Saw seams of wounds, dishonest to the sight:
In contemplation of whose ugly scars
They curs'd the memory of civil wars.[1]
The moderate sort of men, thus qualified,
Inclin'd the balance to the better side;
And David's mildness manag'd it so well,
The bad found no occasion to rebel.

### 3. [The Catholics and their supposed plot]

But when to sin our bias'd nature leans,
The careful Devil is still at hand with means;
And providently pimps for ill desires.
The Good Old Cause[2] reviv'd, a plot[3] requires:
Plots, true or false, are necessary things,
To raise up commonwealths, and ruin kings.
Th' inhabitants of old Jerusalem
Were Jebusites;[4] the town so call'd from them;
And theirs the native right--
But when the chosen people grew more strong,
The rightful cause at length became the wrong;
And every loss the men of Jebus bore,
They still were thought God's enemies the more.
Thus worn and weaken'd, well or ill content,
Submit they must to David's government:
Impoverish'd and depriv'd of all command,
Their taxes doubled as they lost their land;
And, what was harder yet to flesh and blood,
Their gods disgrac'd, and burnt like common wood.
This set the heathen priesthood in a flame;
For priests of all religions are the same:
Of whatsoe'er descent their godhead be,
Stock, stone, or other homely pedigree,
In his defense his servants are as bold,
As if he had been born of beaten gold.
The Jewish rabbins, tho' their enemies,
In this conclude them honest men and wise:
For 't was their duty, all the learned think,
T' espouse his cause, by whom they eat and drink.
From hence began that Plot, the nation's curse,
Bad in itself, but represented worse;
Rais'd in extremes, and in extremes decried;
With oaths affirm'd, with dying vows denied;
Not weigh'd or winnow'd by the multitude;
But swallow'd in the mass, unchew'd and crude.
Some truth there was, but dash'd and brew'd with lies,

---

1. What English memories are these? Could Milton have said this?
2. The Good Old Cause: The cause of the dissenters, formerly Cromwell's cause.
3. A plot: A made-up plot.
4. The Jebusites: the Catholics.

To please the fools, and puzzle all the wise.
Succeeding times did equal folly call,
Believing nothing, or believing all.

4. [The Catholics: what their plot really was]

Th' Egyptian rites[1] the Jebusites embrac'd;
Where gods were recommended by their taste.
Such sav'ry deities must needs be good,
As serv'd at once for worship and for food.
By force they could not introduce these gods,
For ten to one in former days was odds;
So fraud was us'd (the sacrificer's trade):
Fools are more hard to conquer than persuade.
Their busy teachers mingled with the Jews,
And rak'd for converts even the court and stews:
Which Hebrew priests the more unkindly took.
Because the fleece accompanies the flock.
Some thought they God's anointed meant to slay
By guns, invented since full many a day:
Our author swears it not; but who can know
How far the Devil and Jebusites may go?

5. [The Catholic Plot's failure and the parties which grew up with its exposure]

This Plot, which fail'd for want of common sense,
Had yet a deep and dangerous consequence:
For, as when raging fevers boil the blood,
The standing lake soon floats into a flood,
And ev'ry hostile humor, which before
Slept quiet in its channels, bubbles o'er;
So several factions from this first ferment
Work up to foam, and threat the government.
Some by their friends, more by themselves thought wise,
Oppos'd the pow'r to which they could not rise.
Some had in courts been great, and thrown from thence,
Like fiends were harden'd in impenitence.
Some, by their monarch's fatal mercy, grown
From pardon'd rebels kinsmen to the throne,
Were rais'd in pow'r and public office high;
Strong bands, if bands ungrateful men could tie.

6. [The counter-plotters: Achitophel and Absalom]

Of these the false Achitophel[2] was first;

---

1. Egyptian rites: the rites of Catholic France.
2. The Earl of Shaftesbury: The chief of the Whig proponents of a Protestant but illegitimate Monmouth rather than a Catholic James (who might plot again) as Charles II's successor. Shaftesbury was also Charles' closest councillor.

A name to all succeeding ages curst:
For close designs and crooked counsels fit;
Sagacious, bold, and turbulent of wit;
Restless, unfix'd in principles and place;
In pow'r unpleas'd, impatient of disgrace:
A fiery soul, which, working out its way,
Fretted the pigmy body to decay,
And o'er-inform'd the tenement of clay.
A daring pilot in extremity;
Pleas'd with the danger, when the waves went high,
He sought the storms; but, for a calm unfit,
Would steer too nigh the sands, to boast his wit.
Great wits are sure to madness near allied,
And thin partitions do their bounds divide;
Else why should he, with wealth and honor blest,
Refuse his age the needful hours of rest?
Punish a body which he could not please;
Bankrupt of life, yet prodigal of ease?
And all to leave what with his toil he won,
To that unfeather'd two-legg'd thing, a son;
Got, while his soul did huddled notions try;
And born a shapeless lump, like anarchy.
In friendship false, implacable in hate;
Resolv'd to ruin or to rule the State.
To compass this the triple bond he broke;
The pillars of the public safety shook;
And fitted Israel for a foreign yoke.

* * * * * * * * * * *

Achitophel, grown weary to possess
A lawful fame, and lazy happiness,
Disdain'd the golden fruit to gather free,
And lent the crowd his arm to shake the tree.
Now, manifest of crimes contriv'd long since,
He stood at bold defiance with his prince;
Held up the buckler of the people's cause[1]
Against the crown, and skulk'd behind the laws.
The wish'd occasion of the Plot he takes;[2]
Some circumstances finds, but more he makes.
By buzzing emissaries fills the ears
Of list'ning crowds with jealousies and fears
Of arbitrary counsels brought to light,
And proves the king himself a Jebusite.[3]
Weak arguments! which yet he knew full well
Were strong with people easy to rebel.

---

1. People's cause: Democracy and/or freedom from Catholicism.
2. Shaftesbury used the "Popish Plot" to stir up hysteria against James and the King.
3. What did Shaftesbury say about Charles?

For, govern'd by the moon, the giddy Jews
Tread the same track when she the prime renews;
And once in twenty years, their scribes record,
By natural instinct they change their lord.[1]
Achitophel still wants a chief, and none
Was found so fit as warlike Absalom:
Not that he wish'd his greatness to create,
(For politicians neither love nor hate,)
But, for he knew his title not allow'd,
Would keep him still depending on the crowd:
That kingly pow'r, thus ebbing out, might be
Drawn to the dregs of a democracy.
His he attempts with studied arts to please,
And sheds his venom in such words as these:
"Auspicious prince,[2] at whose nativity
Some royal planet rul'd the southern sky;
Thy longing country's darling and desire;
Their cloudy pillar and their guardian fire:
Their second Moses, whose extended wand
Divides the seas, and shews the promis'd land;
Whose dawning day in every distant age
Has exercis'd the sacred prophets; rage:
The people's pray'r, the glad diviners' theme,
The young men's vision, and the old men's dream!
Thee, Savior, thee, the nation's vows confess,
And, never satisfied with seeing, bless:
Swift unbespoken pomps thy steps proclaim,
And stammering babes are taught to lisp thy name.
How long wilt thou the general joy detain.
Starve and defraud the people of thy reign?
Content ingloriously to pass thy days
Like one of Virtue's fools that feeds on praise;
Till thy fresh glories, which now shine so bright,
Grow stale and tarnish with our daily sight.
Believe me, royal youth, thy fruit must be
Or gather'd ripe, or rot upon the tree.
Heav'n has to all allotted, soon or late,
Some lucky revolution of their fate;
Whose motions if we watch and guide with skill,
(For human good depends on human will,)
Our Fortune rolls as from a smooth descent,
And from the first impression takes the bent:
But, if unseiz'd, she glides away like wind,
And leaves repenting Folly far behind.
Now, now she meets you with a glorious prize,
And spreads her locks before her as she flies.
Had thus old David, from whose loins you spring,
Not dar'd, when Fortune call'd him, to be king,
At Gath an exile he might still remain,

---

1. To what is Dryden referring here?
2. Prince: "Absalom," Charles' illegitimate son. Are you reminded of the speeches of any other "tempter" in the poetry you have read?

And Heaven's annointing oil had been in vain.
Let his successful youth your hopes engage;
But shun th' example of declining age:
Behold him setting in his western skies,
The shadows lengthening as the vapors rise.
He is not now, as when on Jordan's sand
The joyful people throng'd to see him land,
Cov'ring the beach, and black'ning all the strand;[1]
But, like the Prince of Angels, from his height
Comes tumbling downward with diminish'd light;
Betray'd by one poor plot to public scorn,
(Our only blessing since his curst return;)
Those heaps of people which one sheaf did bind,
Blown off and scatter'd by a puff of wind.
What strength can he to your designs oppose,
Naked of friends, and round beset with foes?
If Pharaoh's doubtful succor[2] he should use,
A foreign aid would more incense the Jews:
Proud Egypt would dissembled friendship bring;
Foment the war, but not support the king:
Nor would the royal party e'er unite
With Pharoah's arms t' assist the Jebusite;
Or if they should, their interest soon would break,
And with such odious aid make David weak.
All sorts of men by my successful arts,
Abhorring kings, estrange their alter'd hearts
From David's rule: and 't is the general cry,
'Religion, commonwealth, and liberty.'[3]
If you, as champion of the public good,
Add to their arms of chief of royal blood,
What may not Israel hope, and what applause
Might such a general gain by such a cause?
Not barren praise alone, that gaudy flow'r
Fair only to the sight, but solid pow'r;
And nobler is a limited command,
Giv'n by the love of all your native land,
Than a successive title, long and dark,
Drawn from the moldy rolls of Noah's ark."

[Achitophel pours on further flattery]

* * * * * * * * * * * * * * *

He said, and this advice above the rest,
With Absalom's mild nature suited best:
Unblam'd of life, (ambition set aside,)
Not stain'd with cruelty nor puff'd with pride;
How happy had he been, if destiny
Had higher plac'd his birth, or not so high!
His kingly virtues might have claim'd a throne,
And blest all other countries but his own.

---

[1] To what event in Charles' life does this refer?
[2] Pharaoh's . . .: If France should come to aid the Tory-high church-monarchist cause.
[3] When had England heard this cry before?

But charming greatness since so few refuse,
'T is juster to lament him than accuse.
Strong were his hopes a rival to remove,
With blandishments to gain the public love;
To head the faction while their zeal was hot,
And popularity prosecute the Plot.

### 7. [Other counter-plotters]

To further this, Achitophel unites
The malcontents of all the Israelites;
Whose differing parties he could wisely join,
For several ends, to serve the same design:
The best, (and of the princes some were such,)
Who thought the pow'r of monarchy too much;[1]
Mistaken men, and patriots in their hearts;
Not wicked, but seduc'd by impious arts.
By these the springs of property were bent,
And wound so high, they crack'd the government.
The next for interest sought t' embroil the State,
To sell their duty at a dearer rate;
And make their Jewish markets of the throne,
Pretending public good, to serve their own.
Others thought kings an useless heavy load,
Who cost too much, and did too little good.
These were for laying honest David by,
On principles of pure good husbandry.
With them join'd all th' haranguers of the throng,
That thought to get preferment by the tongue. x x x

A numerous host of dreaming saints succeed,
Of the true old enthusiastic breed:[2]
'Gainst form and order they their pow'r imploy,
Nothing to build, and all things to destroy.
But far more numerous was the herd of such,
Who think too little, and who talk too much.
These, out of mere instinct, they knew not why,
Ador'd their fathers' God and property;
And, by the same blind benefit of fate,
The Devil and the Jebusite did hate:
Born to be sav'd,[3] even in their own despite,
Because they could not help believing right.
Such were the tools; but a whole Hydra more
Remains, of sprouting heads too long to score.
Some of their chiefs were princes of the land:

---

[1] What does this line tell you about Dryden's attitude toward democracy?

[2] the. . .enthusiastic breed: Dissenters, Puritans, "pilgrims," etc. These were often Whig in party and plot.

[3] Born to be saved: What Puritan doctrine is Dryden referring to?

### 8. [Zimri, counter-plotter]

In the first rank of these did Zimri[1] stand;
A man so various, that he seem'd to be
Not one, but all mankind's epitome:
Stiff in opinions, always in the wrong;
Was everything by starts, and nothing long;
But, in the course of one revolving moon,
Was chymist, fiddler, statesman, and buffoon:
Then all for women, painting, rhyming, drinking,
Besides ten thousand freaks that died in thinking.
Blest madman, who could every hour employ,
With something new to wish, or to enjoy!
Railing and praising were his usual themes;
And both (to shew his judgment) in extremes:
So over-violent, or over-civil,
That every man, with him, was God or Devil.
In squand'ring wealth was his peculiar art:
Nothing went unrewarded but desert.
Beggar'd by fools, whom still he found too late,
He had his jest, and they had his estate.
He laugh'd himself from court; then sought relief
By forming parties, but could ne'er be chief;
For, spite of him, the weight of business fell
On Absalom and wise Achitophel:
Thus, wicked but in will, of means bereft,
He left not faction, but of that was left. x x x

### 9. [Shimei, another counter-plotter]

Shimei,[2] whose youth did early promise bring
Of zeal to God and hatred to his king,
Did wisely from expensive sins refrain,
And never broke the Sabbath, but for gain;
Nor ever was he known an oath to vent,
Or curse, unless against the government.
Thus heaping wealth, by the most ready way
Among the Jews, which was to cheat and pray,
The city, to reward his pious hate
Against his master, chose him magistrate.[3]
His hand a vare of justice did uphold;
His neck was loaded with a chain of gold.
During his office, treason was no crime;
The sons of Belial had a glorious time;
For Shimei, tho' not prodigal of pelf,
Yet lov'd his wicked neighbor as himself.
When two or three were gather'd to declaim
Against the monarch of Jerusalem,
Shimei was always in the midst of them;

---

[1] Zimri: The Duke of Buckingham.

[2] Compare the Shimei in the Biblical story.

[3] Slingsby Bethel (Shimei) was a sheriff who helped to keep "Achitophel" from being convicted for treason by manipulating "Achitophel's" jury.

And if they curs'd the king when he was by,
Would rather curse than break good company.
If any durst his factious friends accuse,
He pack'd a jury of dissenting Jews;
Whose fellow-feeling in the godly cause
Would free the suff'ring saint from human laws.
For laws are only made to punish those
Who serve the king, and to protect his foes.
If any leisure time he had from pow'r,
(Because 't is sin to misemploy an hour,)
His bus'ness was, by writing, to persuade
That kings were useless, and a clog to trade;
And, that his noble style he might refine,
No Rechabite more shunn'd the fumes of wine.
Chaste were his cellars, and his shrieval board
The grossness of a city feast abhorr'd:
His cooks, with long disuse, their trade forgot;
Cool was his kitchen, tho' his brains were hot.[1]
Such frugal virtue malice may accuse,
But sure 't was necessary to the Jews;
For towns once burnt such magistrates require
As dare not tempt God's providence by fire.
With spiritual food he fed his servants well,
But free from flesh that made the Jews rebel;
And Moses' laws he held in more account,
For forty days of fasting in the mount.
To speak the rest, who better are forgot,
Would tire a well-breath'd witness of the Plot.

### 10. [Corah, counter-plotter]

Yet, Corah,[2] thou shalt from oblivion pass:
Erect thyself, thou monumental brass,
High as the serpent of thy metal made,[3]
While nations stand secure beneath thy shade.
What tho' his birth were base, yet comets rise
From earthy vapors, ere they shine in skies.
Prodigious actions may as well be done
By weaver's issue, as by prince's son.
This arch-attestor for the public good
By that one deed ennobles all his blood.
Who ever ask'd the witnesses' high race,
Whose oath with martyrdom did Stephen grace?
Ours was a Levite, and as times went then,
His tribe were God Almighty's gentlemen.
Sunk were his eyes, his voice was harsh and loud,
Sure signs he neither choleric was nor proud:
His long chin prov'd his wit; his saintlike grace

---

1. What religious sect did Bethel probably belong to?
2. Corah: Titus Oates, the man who made up the story of the Popish plot. Compare the Biblical Korah.
3. What Biblical story is Dryden alluding to here?

A church vermilion, and a Moses' face.
His memory, miraculously great,
Could plots, exceeding man's belief, repeat;
Which therefore cannot be accounted lies,
For human wit could never such devise.
Some future truths are mingled in his book;
But where the witness fail'd, the prophet spoke:
Some things like visionary flights appear;
The spirit caught him up, the Lord knows where;
And gave him his rabbinical degree,
Unknown to foreign university.
His judgment yet his mem'ry did excel;
Which piec'd his wondrous evidence so well,
And suited to the temper of the times,
Then groaning under Jebusitic crimes.
Let Israel's foes suspect his heav'nly call,
And rashly fudge his writ apocryphal;
Our laws for such affronts have forfeits made:
He takes his life, who takes away his trade.
Were I myself in witness Corah's place,
The wretch who did me such a dire disgrace,
Should whet my memory, tho' once forgot,
To make him an appendix of my plot.
His zeal[1] to Heav'n made him his prince despise,
And load his person with indignities;
But zeal peculiar privilege affords,
Indulging latitude to deeds and words;
And Corah might for Agag's mother call,
In terms as coarse as Samuel us'd to Saul.
What others in his evidence did join,
(The best that could be had for love or coin,)
In Corah's own predicament will fall;
For witness is a common name to all.

### 11. [The counter-plot gets going]

Surrounded thus with friends of every sort,
Deluded Absalom forsakes the court;
Impatient of high hopes, urg'd with renown,
And fir'd with near possession of a crown.
The admiring crowd are dazzled with surprise,
And on his goodly person feed their eyes.
His joy conceal'd, he sets himself to show,
On each side bowing popularly low;
His looks, his gestures, and his words he frames,
And with familiar ease repeats their names.
Thus form'd by nature, furnish'd out with arts,
He glides unfelt into their secret hearts.

---

[1] Zeal: the Puritans were proud of their "zeal." How does Dryden manipulate connotation here?

Then, with a kind compassionating look,
And sighs, bespeaking pity ere he spoke,
Few words he said; but easy those and fit,
More slow than Hybla-drops, and far more sweet.[1]
"I mourn, my countrymen, your lost estate;
Tho' far unable to prevent your fate:
Behold a banish'd man, for your dear cause
Expos'd a prey to arbitrary laws!
Yet O! that I alone could be undone,
Cut off from empire, and no more a son!
Now all your liberties a spoil are made;
Egypt and Tyrus intercept your trade,
And Jebusites your sacred rites invade.
My father, whom with reverence yet I name,
Charm'd into ease, is careless of his fame;
And, brib'd with petty sums of foreign gold,
Is grown in Bethsheba's embraces old;
Exalts his enemies, his friends destroys;
And all his pow'r against himself employs.
He gives, and let him give, my right away;
But why should he his own and yours betray?
He, only he, can make the nation bleed,
And he alone from my revenge is freed.
Take then my tears, (with that he wip'd his eyes,)
'T is all the aid my present pow'r supplies:
No court-informer can these arms accuse;
These arms may sons against their fathers use:
And 't is my wish, the next successor's reign
May make no other Israelite complain."
Youth, beauty, graceful action seldom fail;
But common interest always will prevail;
And pity never ceases to be shown
To him who makes the people's wrongs his own.
The crowd, that still believe their kings oppress,
With lifted hands their young Messiah bless:
Who now begins his progress to ordain
With chariots, horsemen, and a num'rous train;
From east to west his glories he displays,
And, like the sun,[2] the promis'd land surveys.
Fame runs before him as the morning star,
And shouts of joy salute him from afar:
Each house receives him as a guardian god,
And consecrates the place of his abode.
But hospitable treats did most commend
Wise Issachar, his wealthy western friend.
This moving court, that caught the people's eyes,
And seem'd but pomp, did other ends disguise:

---

[1] Where does the Biblical Absalom act and speak like the Absalom of ll. 683-718?

[2] There is a poetic tradition of long standing in which the poet likens a ruler to the sun and, by punning, to the "princely" qualities of the "Son of God." How does Dryden give that tradition an ironic twist here?

Achitophel had form'd it, with intent
To sound the depths, and fathom, where it went,
The people's hearts distinguish friends from foes,
And try their strength, before they came to blows.
Yet all was color'd with a smooth pretense
Of spacious love, and duty to their prince.
Religion, and redress of grievances,
Two names that always cheat and always please,
Are often urg'd; and good King David's life
Endanger'd by a brother and a wife.
Thus in a pageant shew a plot is made,
And peace itself is war in masquerade.

* * * * * * *

### 12. [Digression on the king's rights and the people's rights]

What shall we think! Can people give away,
Both for themselves and songs, their native sway?
Then they are left defenseless to the sword
Of each unbounded, arbitrary lord:
And laws are vain, by which we right enjoy,
If kings unquestion'd can those laws destroy.
Yet if the crowd be judge of fit and just,
And kings are only officers in trust,
Then this resuming cov'nant was declar'd
When kings were made, or is for ever barr'd.
If those who gave the scepter could not tie
By their own deed their own posterity,
How then could Adam bind his future race?
How could his forfeit on mankind take place?
Or how could heavenly justice damn us all,
Who ne'er consented to our father's fall?
Then kings are slaves to those whom they command,
And tenants to their people's pleasure stand.
Add, that the pow'r for property allow'd
Is mischievously seated in the crowd;
For who can be secure of private right,
If sovereign sway may be dissolv'd by might?
Nor is the people's judgment always true:
The most may err as grossly as the few;
And faultless kings run down, by common cry,
For vice, oppression, and for tyranny.
What standard is there in a fickle rout,
Which, flowing to the mark, runs faster out?
Nor only crowds, but Sanhedrins[1] may be
Infected with this public lunacy,
And share the madness of rebellious times,

---

[1] Sanhedrins: parliaments and courts. What was the original Sanhedrin? What recent parliament was dominated by the same kind of group that dominated the Sanhedrin?

To murther monarchs for imagin'd crimes.
If they may give and take whene'er they please,
Not kings alone, (the Godhead's images,)
But government itself at length must fall
To nature's state, where all have right to all.
Yet, grant our lords the people kings can make,
What prudent men a settled throne would shake?
For whatsoe'er their sufferings were before,
That change they covet makes them suffer more.
All other errors but disturb a state,
But innovation is the blow of fate.
If ancient fabrics nod, and threat to fall,
To patch the flaws, and buttress up the wall,
Thus far 'tis duty: but here fix the mark;
For all beyond it is to touch our ark.[1]
To change foundations, cast the frame anew,
Is work for rebels, who base ends pursue,
At once divine and human laws control,
And mend the parts by ruin of the whole.
The tamp'ring world is subject to this curse,
To physic their disease into a worse.

### 13. [David's party]

Now what relief can righteous David bring?
How fatal 'tis to be too good a king!
Friends he has few, so high the madness grows:
Who dare be such, must be the people's foes.
Yet some there were, ev'n in the worst of days;
Some let me name, and naming is to praise.

* * * * * * * *

[Dryden next names and praises "David's"
chief supporters]

* * * * * * * *

These were the chief, a small but faithful band
of Worthies, in the breach who dar'd to stand,
And tempt th' united fury of the land.
With grief they view'd such powerful engines bent,[2]

---

1. What was the original ark? What inviolable government structure does Dryden metaphorically call England's ark?
2. Read ll. 917-932 very carefully; they describe how "David" and the Tories read the Whig counterplot which followed the Popish plot, how they understood Shaftesbury's and Monmouth's design. In it, they saw not the dawn of democracy but the risk of treason and the ruin of Church and State. In it, they saw the danger of mob rule.

Had God ordain'd his fate for empire born,
He would have giv'n his soul another turn:
Gull'd with a patriot's name, whose modern sense
Is one that would by law supplant his prince;
The people's brace, the politician's tool;
Never was patriot yet, but was a fool.
Whence comes it that religion and the laws
Should more be Absalom's than David's cause?

* * * * * * * *

Would *they* impose an heir upon the throne?
Let Sanhedrins be taught to give their own.
A king's at least a part of government,
And mine as requisite as their consent;
Without my leave a future king to choose,
Infers a right the present to depose.
True, they petition me t' approve their choice,
But Esau's hands suit ill with Jacob's voice.[1]
My pious subjects for my safety pray;
Which to secure, they take my pow'r away.
From plots and treasons Heav'n preserve my years,
But save me most from my petitioners!
Unsatiate as the barren womb or grave;
God cannot grant so much as they can crave.
What then is left, but with a jealous eye
To guard the small remains of royalty?
The law shall still direct my peaceful sway,
And the same law teach rebels to obey:
Votes shall no more establish'd pow'r control--
Such votes as make a part exceed the whole.[2]
No groundless clamors shall my friends remove,
Nor crowds have pow'r to punish ere they prove;
For gods and godlike kings their care express,
Still to defend their servants in distress.
O that my pow'r to saving were confin'd!
Why am I forc'd, like Heav'n, against my mind,
To make examples of another kind?
Must I at length the sword of justice draw?
O curst effects of necessary law!
How ill my fear they by my mercy scan!
Beware the fury of a patient man.
Law they require, let Law then shew her face;
They could not be content to look on Grace,

---

1. What Old Testament story is Dryden referring to here? Can you see how his constant reference to events long past establishes Dryden as a kind of wise interpreter who can say, "This has all happened before, and here is what it means"?
2. David argues that the king represents the whole body of his subjects whereas a democracy represents only that part whose vote wins.

Her hinder parts, but with a daring eye
To tempt the terror of her front and die.
By their own arts, 'tis righteously decreed,
Those dire artificers of death shall bleed.[1]
Against themselves their witnesses will swear,
Till viper-like their mother Plot they tear;
And suck for nutriment that bloody gore,
Which was their principle of life before.
Their Belial with their Beelzebub will fight;
Thus on my foes, my foes shall do me right.
Nor doubt th' event; for factious crowds engage,
In their first onset, all their brutal rage.
Then let 'em take an unresisted course;
Retire, and traverse, and delude their force;
But, when they stand all breathless, urge the fight,
And rise upon 'em with redoubled might;
For lawful pow'r is still superior found;
When long driv'n back, at length it stands the ground,"
He said. Th' Almighty, nodding, gave consent;
And peals of thunder shook the firmament.
Henceforth a series of new time began,
The mighty years in long procession ran:
Once more the godlike David was restor'd
And willing nations knew their lawful lord.

## Reading and Discussion Questions

1. The first section of the poem deals with "David."
    a. Who is "David" in the 17th century situation which Dryden is satirizing?
    b. How is the Biblical David like the 17th century one Dryden portrays? How different?
    c. People have sometimes seen ll. 1-44 as pure praise of David, sometimes as praise mixed with ironic praise. Locate places where the praise seems to be ironic, places where the words seem to have ambiguous connotations.
    d. What in this passage might be real praise of the Biblical David and ironic praise of Charles: ironic because God's or religion's laws have "changed"? Compare the technique applied to "David" here to that applied to "Augustus" in Pope's "Epistle to Augustus."
    e. Now apply questions a, b, c, d to Absalom as described in ll. 1-44.
    f. Try, without striving for rhyme, to imitate, structure for structure, the syntactic patterns for the sentence in ll. 1-10. Would a modern writer be likely to write this kind of "In..., When..., when...,

---

[1] "David" depended on the willingness of false witnesses to testify on either side for pay to expose the false importance given the Popish plot by the Whigs and to expose the treason of those who would substitute a mob-elected Protestant Monmouth for the hereditary successor, the Catholic James.

then" sentence (Review the "Rhetoric of the Sentence" unit)?

2. Analyze carefully the satiric tone of ll. 36-42. Does Dryden appear to be beginning to make a distinction between the perspective from which he will view David and that from which he will view Absalom? What passages later in the poem is Dryden "setting up" by emphasizing David's generous failure to see faults? by emphasizing the specious labeling of Absalom's murder of Amnon?
3. The second section of the poem deals with the English:
   a. How are the English and the Hebrew people alike "headstrong, moody, murmuring races" in their actions prior to and during David's reign? Be specific; how would Cromwell's rule be part of the background of these times?
   b. When had both the English and Old Testament people tried "Gods of every shape and size"? Would we regard this trial of various gods as ridiculous now, or do we tolerate experimentation with a multitude of "gods"?
   c. Read ll. 51-78 very carefully. These describe the origins of the Whig "democratic design" (the "parliamentary monarchy" design); they tell of the revival of hope for a modified Cromwellian type of government in England with a king as head. How does Dryden represent this design and its understanding of (a) the function of law; (b) the rights of kinds; (c) the nature of the State. How does Dryden use the connotations of the following words to direct our attitude toward the Whig democratic philosophy: "Adam wits," "savages," "slaves," "humor," "loyalty," "idol-monarch," "golden calf," "scars"?
   d. In reviewing English history from 1642 to 1660, can you see in what sense Charles could be considered, by the Whigs, as an "idol monarch whom their hand had made."? Can you see why the wise "Jews" might curse the memory of civil wars? Is Dryden punning on "idol"?
4. The third, fourth, and fifth sections of the poem deal with the "Catholic plot":
   a. What would appear to be Dryden's attitude toward clerics (cf. ll. 1-2; ll. 99-163; ll. 128-129)?
   b. Why, in Dryden's view, did the clerics begin what little "Popish Plot" there was (ll. 85-93, ll. 99-102); to what degree was their cause just and to what degree was it contemptible?
   c. Why did Dryden's Hebrew "priests" fear the Jebusite ones (cf. l. 129); what is the symbolism of "fleece" here? Who are the Hebrew priests and who the Jebusite clerics?
   d. The factions (l. 140) which grew up after the Plot's supposed discovery were the Whigs and the Tories, sometimes regarded as the first modern political parties. From what you know of what these parties stood for, why did they grow up in the 1670's and '80's over the issues of the "Popish plot" and the succession? What did the parties stand for? How were they like, or different from, modern political parties?
5. Analyze section VI carefully:
   a. Analyze use of sound effects in this section: alliteration, assonance, internal rhyme, etc.: example, "close designs and crooked counsels fit." Examine the first twenty lines to see how the sound helps to drive home the satire. Your knowledge of intonation and phonemics may help you.
   b. Analyze Dryden's manipulation of connotation in ll. 150-177; see how

the manipulation creates a picture of a man capable of being a leader but a destructive leader, a "hero" but a ruinous one. Look at the following words in context:

1. Close, crooked, sagacious, restless.
2. The underlined words in ll. 156-158.
3. Paired words or groups of words setting up an antithesis:
   ________ Extremity, daring pilot; calm, unfit.

   ________ Great wits; madness

   ________ Wealth, honor, needful rest; bankrupt, toil, punish.
4. The underlined words in ll. 169-177.

c. Analyze how Dryden turns Shaftesbury's professed patriotic anxiety that the "Popish plot" may have been a real threat and his fear that James might become king and encourage further such plots into a selfish and treasonable anxiety (ll. 200-220).

d. Why does Shaftesbury-Achitophel tell "Absalom" that some royal planet ruled the sky at his birth?

e. Why does he call Absalom Israel's second "Moses"? Does this reference make "Korah's" alliance with the new "Absalom-Moses" seem a little ironic? Is Absalom "pillar" and "fire" in any sense?

f. What is the "promised land" that Absalom - Monmouth can offer to the democratic-Whig-dissenting party?

g. When Achitophel calls Absalom "savior," the locution smacks of blasphemy. Why does Achitophel compare Absalom to Christ or quote passages from the Bible which make him seem to be a kind of Christ? What does this use of religious reference tell us about Achitophel? What does Absalom's failure to stop his use of the Bible indicate about him? Chaucer's Absalom and Michelangelo's are emblems of vainglory; does Achitophel's speech seem to make the Absalom of this poem emblematic of the same folly? Why does Achitophel tell Absalom that stammering babes are taught to lisp his name?

h. Analyze the "fruit-plucking" imagery in the poem, its symbolism (ll. 250. ff: ll. 203 ff).

i. Who is the "prince of Angels" in ll. 273 ff? Who, in reality, is more like this "prince of Angels" and his rebellion: a weakened, tarnished David or the plotting Absalom and Achitophel?

6. Describe the various groups into which the "Whigs" are divided in Section VII; describe who the groups are and what their various motives for opposing Charles and James are. Why do they cry up Monmouth and "Religion, Commonwealth, and liberty"?

7. Dryden thought his portrait of Zimri, the Duke of Buckingham, the finest satire that he ever wrote because it severed the neck from the shoulders with a deft rapier cut:

a. Compare Zimri's portrait with that of Achitophel. Compare the handling of sound, of connotation, and of diction.

b. What is the effect of Dryden's lining up of unlike epithets in a parallel catalogue: "chymist, fiddler, statesman and buffoon"? See if you can imitate this stylistic device.

c. Notice Dryden's use of antithesis to characterize Buckingham: railing-praising; overviolent-overcivil; God-Devil; nothing unrewarded - but desert; wicked in will - of means bereft. Do these antitheses tend to make Buckingham appear more foolish or more knavish then Achitophel? Can you write a short character sketch using the same rhetorical device?

8. Analyze Shimei:
    a. Compare the portrait of Shimei, the dissenting sheriff, who helped get Shaftesbury off, with:
        (1) The Biblical Shimei.
        (2) Hawthorne's American Puritan - Dissenting types. (Sin and Retribution, Grade 11).
    b. London's leading "Whig-Puritan" groups were thrifty merchant types, masters of commerce and trade. How does Dryden interpret Shimei's frugality?
    c. What Biblical passage is Dryden playing on in ll. 601-603? What is the irony?
9. Analyze Corah as:
    a. Similar to Moses' brazen serpent.
    b. Similar to Biblical Levite, Korah.
    c. Similar to a wild prophet.

    How do each of these favorable "images" add up to an ironic picture of a systematic liar?
10. Analyze the ethos (tone) and pathos (attitude) of Absalom's speech (ll. 689 ff.). Does the speech have the ring of many modern political speeches? Try your hand at writing a speech full of specious benevolence and rotten sentimentality. Does this kind of speech-making make you sick?
11. In Dryden's time, three kinds of attitudes toward government were struggling for dominance:
    a. The view that kings as leaders rule "by the consent of the governed" and can be removed when they do not serve the interests of the governed.
    b. The view that kings have absolute power and rule by the will of God, in the name of God, and with the power of God.
    c. The view that the people delegated power to the throne in the time of Saul and did so for themselves and for all generations, so long as the king remained no tyrant (even as Adam bound his race to sin for all generations).

    What is Dryden's position in ll. 759-810? Does he or does he not shift his position in l. 794? Would Dryden and Jefferson or Thoreau agree in a political debate? Would Dryden agree with Thomas Hobbes, his contemporary? See your encyclopedia for Hobbes' philosophy.
12. a. Compare David's political theory (939 ff.) with Dryden's (759 ff.). Do they differ at all? Does Dryden or "David" appear to be more "democratic" (cf. ll. 977 ff; ll. 989 ff.)?
    b. Compare the tone of the Biblical David's lament for Absalom with the 17th century "David's" lament for "Absalom."
    c. How does Dryden play on David's double role as "father" and "king" to Absalom to arouse sympathy for the king?
    d. Is David's final assertion of law cruel?
13. When "David" decides to enforce law against the "democratic party," Dryden says the, "Th' Almighty, nodding gave consent" and the universe chimed in. What do these last lines add to what you know of Dryden's conception of the power that hedges a king about?

Composition Exercises

1. Imagine that you were asked to write a satire of a modern political

situation using a Biblical or classical story. Identify the modern situation and the old story you would use. Then try to discover how you can use the story to develop a sustained satiric-ironic "human fable" concerning the contemporary political situation. Use as many of Dryden's satiric rhetorical devices as you can.

2. Using the kind of comparison and contrast technique which Dryden uses in his essay on Juvenal and Horace, compare and contrast the political theory announced in "Absalom and Achitophel" with that announced in the U. S. constitution.

## B. Menippean Satire I: Swift on Catholic, Anglican, Dissenter: Their Doctrines.

The Almighty may have nodded and given consent to Charles' putting down of the Whigs in the early 1680's, but in the late 1680's the Whigs triumphed. James II fled from England, essentially when he discovered that it would not support him as a Catholic monarch. Parliament deposed "David's" brother as "David" had feared and invited the Protestants, William and Mary, to the throne. English government was headed once more in the direction of the modern constitutional, democratic monarchy which we now know. The religious - political question, the question of what should be the faith of the King and the established church, was quieter for a time; but heated doctrinal religious controversy between Catholic, Anglican, and Dissenter continued. Swift's fable of Jack, Peter, and Martin and their clothes is a "human fable" about that argument. In reading the piece, ask yourself the questions listed on pp. 44-45. The piece comes from Swift's Tale of a Tub, a very Menippean "mixed kettle of fish":

### THE TALE OF PETER, MARTIN, AND JACK

Jonathan Swift

(from A Tale of a Tub)

Once upon a time, there was a man who had three sons by one wife, and all at a birth, neither could the mid-wife tell certainly which was the eldest. Their father died while they were young, and upon his death-bed, calling the lads to him, spoke thus,

Sons: because I have purchased no estate, nor was born to any, I have long considered of some good legacies to bequeath you; and at last, with much care as well as expense, have provided each of you (here they are) a new coat. Now, you are to understand, that these coats have two virtues contained in them: one is, that with good wearing, they will last you fresh and sound as long as you live: the other is, that they will grow in the same proportion with your bodies, lengthening and widening of themselves, so as to be always fit. Here, let me see them on you before I die. So, very well, pray children, wear them clean, and brush them often. You will find in my will (here it is) full instructions in every particular concerning the wearing and management of your coats; wherein you must be very exact, to avoid the penalties I have appointed for every transgression or neglect, upon which your future fortunes will entirely depend. I have also commanded in my will,

> that you should live together in one house like brethren and friends, for then you will be sure to thrive, and not otherwise.

[Here the story says, this good father died, and the three sons went all together to seek their fortunes.] * * *

* * * Their father's will was very precise, and it was the main precept in it, with the greatest penalties annexed, not to add to, or diminish from their coats one thread, without positive command in the will. Now, the coats their father had left them were, 'tis true, of very good cloth, and besides, so neatly sewn, you would swear they were all of a piece; but at the same time very plain, and with little or no ornament. * * * [The brothers go along with the will until Peter decides to put very fancy ornaments on his clothes and uses his brothers badly while denying them a view of the father's will.] His two brothers, long weary of ill usage, resolved at last to leave him; but first they humbly desired a copy of their father's will which had now lain by neglected time out of mind. * * * [They were refused.] However, while he was abroad one day upon his projects, the two youngsters watched their opportunity, made a shift to come at the will, and took a true copy by which they presently saw how grossly they had been abused; their father having left them equal heirs, and strictly commanded, that whatever they got should be in common among them all. * * * [Peter returns, discovers what his brothers are up to, and kicks them out of his house.]

We left Lord Peter in open rupture with his two brethren; both for ever discarded from his house, and resigned to the wide world, with little or nothing to trust to. * * *

The two exiles so nearly united in fortune and interest, took a lodging together, where, at their first leisure, they began to reflect on the numberless misfortunes and vexations of their life past, and could not tell, on the sudden, to what failure in their conduct they ought to impute them; when, after some recollection, they called to mind the copy of their father's will, which they had so happily recovered. This was immediately produced, and a firm resolution taken between them, to alter whatever was already amiss, and reduce all their future measures to the strictest obedience prescribed therein. The main body of the will (as the reader cannot easily have forgot) consisted in certain admirable rules about the wearing of their coats; in the perusal whereof, the two brothers at every period duly comparing the doctrine with the practice, there was never seen a wider difference between two things; horrible downright transgressions of every point. Upon which, they both resolved without further delay, to fall immediately upon reducing the whole, exactly after their father's model.

But, here it is good to stop the hasty reader, ever impatient to see the end of an adventure, before we writers can duly prepare hime for it. I am to record, that these two brothers began to be distinguished at this time, by certain names. One of them desired to be called MARTIN,[1] and the other tock the appellation of Jack.[1] These two had lived in much friendship and agreement under the tyranny of their brother Peter, as it is the talent of fellow-sufferers to do; men in misfortune, being like men in the dark, to whom all colors are the same: But when they came forward into the world, and began to display themselves to each other, and to the light, their complexions appear'd extremely different; which the present posture of their affairs gave them sudden opportunity to discover.

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[1] Martin Luther.

But, here the severe reader may justly tax me as a writer of short memory, a deficiency to which a true modern cannot but of necessity be a little subject. Because, memory being an employment of the mind upon things past, is a faculty, for which the learned, in our illustrious age, have no manner of occasion, who deal entirely with invention, and strike all things out of themselves, or at least, by collision, from each other: upon which account we think it highly reasonable to produce our great forgetfulness, as an argument unanswerable for our great wit. I ought in method, to have informed the reader about fifty pages ago, of a fancy Lord Peter took, and infused into his brothers, to wear on their coats what ever trimmings came up in fashion; never pulling off any, as they went out of the mode, but keeping on all together; which amounted in time to a medley, the most antick you can possibly conceive; and this to a degree, that upon the time of their falling out there was hardly a thread of the original coat to be seen, but an infinite quantity of lace, and ribbons, and fringe, and embroidery, and points; (I mean, only those tagg'd with silver, for the rest fell off.) Now, this material circumstance, having been forgot in due place; as good fortune hath ordered, comes in very properly here, when the two brothers are just going to reform their vestures into the primitive state, prescribed by their father's will.

They both unanimously entered upon this great work, looking sometimes on their coats, and sometimes on the will. Martin laid the first hand; at one twitch brought off a large handful of points, and with a second pull, stripped away ten dozen yards of fringe. But when he had gone thus far, he demurred a while; he knew very well, there yet remained a great deal more to be done; however, the first heat being over, his violence began to cool, and he resolved to proceed more moderately in the rest of the work; having already very narrowly escaped a swinging rent in pulling off the points, which being tagged with silver (as we have observed before) the judicious workman had with much sagacity, double sewn, to preserve them from falling. Resolving therefore to rid his coat of a huge quantity of gold lace; he picked up the stitches with much caution, and diligently gleaned out all the loose threads as he went, which proved to be a work of time. When he fell about the embroidered Indian figures of men, women and children; against which, as you have heard in its due place, their father's testament was extremely exact and severe: these, with much dexterity and application, were after a while, quite eradicated, or utterly defaced. For the rest, where he observed the embroidery to be worked so close, as not to be got away without damaging the cloth, or where it served to hide or strengthen any flaw in the body of the coat, contracted by the perpetual tampering of workmen upon it; he concluded the wisest course was to let it remain, resolving in no case whatsoever, that the substance of the stuff should suffer injury; which he thought the best method for serving the true intent and meaning of his father's will. And this is the nearest account I have been able to collect, of Martin's proceedings upon this great revolution.

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[1] John Calvin.

But his brother Jack, whose adventures will be so extraordinary, as to furnish a great part in the remainder of this discourse; entered upon the matter with other thoughts, and a quite different spirit. For, the memory of Lord Peter's injuries, produced a degree of hatred and spite, which had a much greater share of inciting him, than any regards after his father's commands, since these appeared at best, only secondary and subservient to the other. However, for this medley of humor, he made a shift to find a very plausible name, honoring it with the title of zeal; which is, perhaps, the most significant word that has been ever yet produced in any language; as, I think, I have fully proved in my excellent Analytical Discourse upon that subject; wherein I have deduced a Histori-theo-physi-logical account of zeal, showing how it first proceeded from a notion into a word, and from thence in a hot summer, ripened into a tangible substance. This work containing three large volumes in folio, I design very shortly to publish by the modern way of subscription, not doubting but the nobility and gentry of the land will give me all possible encouragement, having already had such a taste of what I am able to perform.

I record therefore, that brother Jack, brimful of this miraculous compound, reflecting with indignation upon Peter's tyranny, and farther provoked by the despondency of Martin; prefaced his resolutions to this purpose. What? said he; A rogue that locked up his drink, turned away our wives, cheated us of our fortunes; palmed his damned crusts upon us for mutton; and at last kicked us out of doors; must we be in his fashions with a pox? a rascal, besides, that all the street cries out against. Having thus kindled and enflamed himself as high as possible, and by consequence, in a delicate temper for beginning a reformation, he set about the work immediately, and in three minutes, made more dispatch than Martin had done in as many hours. For, (courteous reader) you are given to understand, that zeal is never so highly obliged, as when you set it a tearing: and Jack, who doted on that quality in himself, allowed it at this time its full swing. Thus it happened, that stripping down a parcel of gold lace, a little too hastily, he rent the main body of his coat from top to bottom; and whereas his talent was not of the happiest in taking up a stitch, he knew no better way, than to darn it again with packthread and a skewer. But the matter was yet infinitely worse (I record it with tears) when he proceeded to the embroidery: for, being clumsy by nature, and of temper, impatient; withal, beholding millions of stitches, that required the nicest hand, and sedatest constitution, to extricate; in a great rage, he tore off the whole piece, cloth and all, and flung it into the kennel, and furiously thus continuing his career; as, good brother Martin, said he, do as I do, for the love of God; strip, tear, pull, rent, flay off all, that we may appear as unliked the rogue Peter, as it is possible:

I would not for a hundred pounds carry the least mark about me, that might give occasion to the neighbors, of suspecting I was related to such a rascal. But Martin, who at this time happened to be extremely phlegmatic and sedate, begged his brother of all love, not to damage his coat by any means; for he never would get such another: desired him to consider, that it was not their business to form their actions by any reflection upon Peter's, but by observing the rules prescribed in their father's will. That he should remember, Peter was still their brother, whatever faults or injuries he had committed; and therefore they should by all means avoid such a thought, as that of taking measures for good and evil, from no other rule, than of opposition to him. That it was true, the testament of their good father was very exact in what related to the wearing of their coats; yet was it no less penal and strict in prescribing agreement, and friendship, and affection between them. And therefore, if straining a point were at all dispensable, it should certainly be so, rather to the advance of unity, than increase of contradiction.

Martin has still proceeded as gravely as he began; and doubtless, would have delivered an admirable lecture of morality, which might have exceedingly contributed to my reader's repose, both of body and mind: (the true ultimate end of ethics;) but Jack was already gone a flight-shot beyond his patience. And as in scholastic disputes, nothing serves to rouse the spleen of him that opposes, so much as a kind of pedantic affected calmness in the respondent; disputants being for the most part like unequal scales, where the gravity of one side advances the lightness of the other, and causes it to fly up and kick the beam; so it happened here, that the weight of Martin's argument exalted Jack's levity, and made him fly out and spurn against his brother's moderation. In short, Martin's patience put Jack in a rage; but that which most afflicted him was, to observe his brother's coat so well reduced into the state of innocence; while his own was either wholly rent to his shirt; or those places which had scaped his cruel clutches, were still in Peter's livery. So that he looked like a drunken beau, half rifled by bullies; or like a fresh tenant of Newgate[1]; when he has refused the payment of garnish; or like a discovered shoplifter, left to the mercy of exchange-women; or like a bawd in her-old velvet-petticoat, resign'd into the secular hands of the mobile. Iike any, or like all of these, a medley of rags, and lace, and rents, and fringes, unfortunate Jack did now appear: he would have been extremely glad to see his coat in the condition of Martin's, but infinitely gladder to find that of Martin's in the same predicament with his. However, since neither of these was likely to come to pass, he thought fit to lend the whole business another turn, and to dress up necessity into a virtue. Therefore, after as many of the Fox's arguments, as he could muster up, for bringing Martin to reason, as he called it; or, as he meant it, into his own ragged, bobtail'd condition; and observing he said all to little purpose; what, alas, was left for the forlorn Jack to do, but after a millicn of scurrilities against his brother, to run made with spleen, and spight, and contradiction. To be short, here began a mortal breech between these two. Jack went immediately to new lodgings, and in a few days it was for certain reported, that he had run out of his wits. In a short time after, he appeared abroad, and confirmed the report, by falling into the oddest whimsies that ever a sick brain conceived.

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[1] Newgate: Newgate prison.

And now the little boys in the streets began to salute him with several names. Sometimes they would call him, Jack the bald[1]; sometimes, Jack with a Lanthorn[2]; sometimes, Dutch Jack[3]; sometimes, French Hugh[4]; sometimes, Tom the beggar[5]; and sometimes, Knocking Jack of the North[6]. And it was under one, or some, or all of these appellations (which I leave the learned reader to determine) that he hath given rise to the most illustrious and epidemic sect of AEolists, who with honorable commemoration, do still acknowledge the reowned JACK for their author and founder. Of whose original, as well as principles, I am now advancing to gratify the world with a very particular account.

## Reading and Discussion Questions

1. Who is the father who left a will?
2. What does the "will" stand for?
3. What do the "new coats" stand for? Do any Biblical passages help to explain what they are?
4. That the new coats are "of one piece" or "seamless" may reflect John XIX, 23; what are the new garments that the father has covered his sons with?
5. Who is Peter?
6. To what does Peter's decision to go for fancy ornament probably refer? To what his decision to keep almost everything away from his brothers?
7. To what does the rupture between Peter and his brothers refer?
8. Wotton somewhere says that Martin is "The Established Church" or "The Anglican Church." What more might Martin stand for?
9. What is the pulling off of lace, ribbons, fringe, and embroidery? What the pulling off of silver? What the Indian figures? What attitude toward Christian tradition is represented in Martin's procedure with lace, fringe, etc?
10. Who is Jack?
11. How does he resemble Shimei and Titus Oates? Name several ways in which he does. How does the word "zeal" come into Jack's portrait and into Shimei's?
12. What attitude toward Christian tradition does Jack represent? Can you imitate, syntactic structure by syntactic structure, Swift's sentence beginning, "But the matter was yet infinitely worse (I record it with tears) . . ." Can you create a sentence which gives the same effect of a human voice speaking?
13. What is the point of Swift's picture of Jack with his clothes half torn,

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[1] Calvin, from calvus (bald).

[2] All those who pretend to inward light.

[3] Jack of Leyden, who gave rise to the Anabaptists.

[4] The Hugenots.

[5] The Guises, by which name some protestants in Flanders were call'd.

[6] John Knox, the Presbyterian reformer of Scotland.

looking like a drunken beau rifled by bullies? What is Swift saying about the dissenter here?

14. Though Swift obviously satirizes Peter and Jack more harshly than Martin, does he direct any irony against Martin?
15. Now apply to the passage above the questions on pp. 44-45.

C. Menippean Satire I: Swift on luxury and commerce, England and Ireland, Protestant and Catholic:

In his "Verses on the death of Dr. Swift," Swift writes that he was exiled (when his friend Bolingbroke lost his political powers and the Tories went down) to "the land of slaves and fens." In Ireland, he taught "fools their interest how to know." Indeed, the "Verses on the Death of Dr. Swift" give a pretty good picture of Swift's career in Ireland. In 1729, Ireland had had three years of famine; Dublin had 35,000 beggars. England had kept the Irish from raising much but sheep and those only to supply England's wool industry, and English landlords twisted their Irish "sharecropper" tenants to the limit. Meanwhile, the English controlled Irish imports and exports, encouraging the importation of luxury items by the rich, discouraging native Irish industries, and taking Ireland's produce (exports) for the purposes and prices they chose. Few who had a voice cared for Ireland's poor or resisted England's exploitative policy. The raw spectacle of Irish misery and England's and Ireland's part in the spectacle are treated in Swift's fiercest "human fable": A Modest Proposal. Apply the questions on pp. 44-45 to the fable as you read it.

## A MODEST PROPOSAL
for
Preventing the Children of Poor People in
Ireland from being a Burden to their
Parents or Country, and for Making Them
Beneficial to the Public

It is a melancholy object to those who walk through this great town, or travel in the country, when they see the streets, the roads and cabin-doors crowded with beggars of the female sex, followed by three, four, or six children, all in rags, and importuning every passenger for an alms. These mothers, instead of being able to work for their honest livelihood, are forced to employ all their time in strolling, to beg sustenance for their helpless infants, who, as they grow up, either turn thieves for want of work, or leave their dear native country to fight for the Pretender in Spain,[1] or sell themselves to the Barbadoes.

I think it is agreed by all parties that this prodigious number of children, in the arms, or on the backs, or at the heels of their mothers, and frequently of their fathers, is in the present deplorable state of the kingdom a very great additional grievance; and therefore whoever could find out a fair, cheap, and easy method of making these children sound and useful members of the commonwealth would deserve so well of the public as to have his statue set up for a preserver of the nation.

But my intention is very far from being confined to provide only for the children of professed beggars; it is of a much greater extent, and shall take in the whole number of infants at a certain age who are born of parents in effect as little able to support them as those who demand our charity in the streets.

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[1] In the 1720's, the descendants of James II were still planning expeditions to retake England and its throne for their family and the Catholic cause.

As to my own part, having turned my thoughts for many years upon this important subject, and maturely weighed the several schemes of other projectors,[1] I have always found them grossly mistaken in their computation. It is true a child just dropped from its dam may be supported by her milk for a solar year with little other nourishment, at most not above the value of two shillings, which the mother may certainly get, or the value in scraps, by her lawful occupation of begging, and it is exactly at one year old that I propose to provide for them, in such a manner as, instead of being a charge upon their parents, or the parish, or wanting food and raiment for the rest of their lives, they shall, on the contrary, contribute to the feeding and partly to the clothing of many thousands.

There is likewise another great advantage in my scheme, that it will prevent those voluntary abortions, and that horrid practice of women murdering their bastard children, alas, too frequent among us, sacrificing the poor innocent babes, I doubt, more to avoid the expense than the shame, which would move tears and pity in the most savage and inhuman breast.

The number of souls in Ireland being usually reckoned one million and a half, of these I calculate there may be about two hundred thousand couples whose wives are breeders, from which number I subtract thirty thousand couples who are able to maintain their own children, although I apprehend there cannot be so many under the present distresses of the kingdom, but this being granted, there will remain an hundred and seventy thousand breeders. I again subtract fifty thousand for those women who miscarry, or whose children die by accident or disease within the year. There only remain an hundred and twenty thousand children of poor parents annually born: the question therefore is, how this number shall be reared, and provided for, which, as I have already said, under the present situation of affairs is utterly impossible by all the methods hitherto proposed, for we can neither employ them in handicraft or agriculture; we neither build houses (I mean in the country), nor cultivate land: they can very seldom pick up a livelihood by stealing until they arrive at six years old, except where they are of towardly parts, although I confess they learn the rudiments much earlier, during which time they can however be properly looked upon only as probationers, as I have been informed by a principal gentleman in the County of Cavan, who protested to me that he never knew above one or two instances under the age of six, even in a part of the kingdom so renowned for the quickest proficiency in that art.

I am assured by our merchants that a boy or a girl before twelve years olds is no saleable commodity, and even when they come to this age, they will not yield above three pounds, or three pounds and a half-a-crown at most on the Exchange, which cannot turn to account either to the parents or the kingdom, the charge of nutriment and rags having been at least four times that value.

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[1] Projectors: scientists and pseudo-scientists, especially statisticians and political economists.

I shall now therefore humbly propose my own thoughts, which I hope will not be liable to the least objection.

I have been assured by a very knowing American of my acquaintance in London, that a young healthy child well nursed is at a year old a most delicious, nourishing and wholesome food, whether stewed, roasted, baked, or boiled, and I make no doubt that it will equally serve in a fricassee, or a ragout.

I do therefore humbly offer it to public consideration, that of the hundred and twenty thousand children already computed, twenty thousand may be reserved for breed, whereof only one fourth part to be males, which is more than we allow to sheep, black-cattle, or swine, and my reason is that these children are seldom the fruits of marriage, a circumstance not much regarded by our savages, therefore one male will be sufficient to serve four females. That the remaining hundred thousand may at a year old be offered in sale to the persons of quality, and fortune, through the kingdom, always advising the mother to let them suck plentifully in the last month, so as to render them plump, and fat for a good table. A child will make two dishes at an entertainment for friends, and when the family dines alone, the fore or hind quarter will make a reasonable dish, and seasoned with a little pepper or salt will be very good boiled on the fourth day, especially in winter.

I have reckoned upon a medium, that a child just born will weigh twelve pounds and in a solar year if tolerably nursed increaseth to twenty-eight pounds.

I grant this food will be somewhat dear, and therefore very proper for landlords, who, as they have already devoured most of the parents, seem to have the best title to the children.

Infant's flesh will be in season throughout the year, but more plentiful in March, and a little before and after, for we are told by a grave author, an eminent French physician, that fish being a prolific diet, there are more children born in Roman Catholic countries about nine months after Lent than at any other season; therefore reckoning a year after Lent, the markets will be more glutted than usual, because the number of Popish infants is at least three to one in this kingdom, and therefore it will have one other collateral advantage by lessening the number of Papists among us.

I have already computed the charge of nursing a beggar's child (in which list I reckon all cottagers, laborers, and four-fifths of the farmers) to be about two shillings per annum, rags included, and I believe no gentleman would repine to give ten shillings for the carcass of a good fat child, which, as I have said, will make four dishes of excellent nutritive meat, when he hath only some particular friend or his own family to dine with him. Thus the Squire will learn to be a good landlord and grow popular among his tenants, the mother will have eight shillings net profit, and be fit for work until she produces another child.

Those who are more thrifty (as I must confess the times require) may flay the carcass; the skin of which artificially dressed, will make admirable gloves for ladies, and summer boots for fine gentlemen.

As to our city of Dublin, shambles may be appointed for this purpose, in the most convenient parts of it, and butchers we may be assured will not be wanting, although I rather recommend buying the children alive, and dressing them hot from the knife, as we do roasting pigs.

A very worthy person, a true lover of his country, and whose virtues I highly esteem, was lately pleased, in discoursing on this matter to offer a refinement upon my scheme. He said that many gentlemen of this kingdom, having of late destroyed their deer, he conceived that the want of venison might be well supplied by the bodies of young lads and maidens, not exceeding fourteen years of age, nor under twelve, so great a number of both sexes in every county being now ready to starve, for want of work and service: and these to be disposed of by their parents if alive, or otherwise by their nearest relations. But with due deference to so excellent a friend, and so deserving a patriot, I cannot be altogether in his sentiments. For as to the males, my American acquaintance assured me from frequent experience that their flesh was generally tough and lean, like that of our schoolboys, by continual exercise, and their taste disagreeable, and to fatten them would not answer the charge. Then as to the females, it would, I think with humble submission, be a loss to the public, because they soon would become breeders themselves: and besides, it is not improbable that some scrupulous people might be apt to censure such a practice (although indeed very unjustly) as a little bordering upon cruelty, which I confess, hath always been with me the strongest objection against any project, howsoever well intended.

But in order to justify my friend, he confessed that this expedient was put into his head by the famous Psalmanazar, a native of the island Formosa, who came from thence to London, above twenty years ago, and in conversation told my friend that in his country when any young person happened to be put to death, the executioner sold the caracass to persons of quality, as a prime dainty, ~~and that, in his time,~~ the body of a plump girl of fifteen, who was crucified for an attempt to poison the emperor, was sold to His Imperial Majesty's Prime Minister of State, and other great Mandarins of the Court, in joints from the gibbet, at four hundred crowns. Neither indeed can I deny that if the same use were made of several plump young girls in this town, without one single groat to their fortunes, cannot stir abroad without a chair, and appear at the playhouse and assemblies in foreign fineries, which they never will pay for, the kingdom would not be the worse.

Some persons of a desponding spirit are in great concern about that vast number of poor people, who are aged, diseased, or maimed, and I have been desired to employ my thoughts what course may be taken to ease the nation of so grievous an encumbrance. But I am not in the least pain upon that matter, because it is very well known that they are every day dying, and rotting, by cold, and famine, and filth, and vermin, as fast as can be reasonably expected. And as to the younger laborers they are now in almost as hopeful a condition. They cannot get work, and consequently pine away from want of nourishment, to a degree that if at any time they are accidentally hired to common labor, they have not strength to perform it; and thus the country and themselves are in a fair way of being soon delivered from the evils to come.

I have too long digressed, and therefore shall return to my subject. I think the advantages by the proposal which I have made are obvious and many, as well as of the highest importance.

For first, as I have already observed, it would greatly lessen the number of Papists, with whom we are yearly over-run, being the principal breeders of the nation, as well as our most dangerous enemies, and who stay at home on purpose with a design to deliver the kingdom to the Pretender, hoping to take their advantage by the absence of so many good Protestants, who have chosen rather to leave their country than stay at home and pay tithes against their conscience to an idolatrous Episcopal curate.

Secondly, the poorer tenants will have something valuable of their own, which by law may be made liable to distress, and help to pay their landlord's rent, their corn and cattle being already seized, and money a thing unknown.

Thirdly, whereas the maintenance of an hundred thousand children, from two years old, and upwards, cannot be computed at less than ten shillings a piece per annum, the nation's stock will be thereby increased fifty thousand pounds per annum, besides the profit of a new dish, introduced to the tables of all gentlemen of fortune in the kingdom, who have any refinement in taste, and the money will circulate among ourselves, the goods being entirely of our own growth and manufacture.

Fourthly, the constant breeders, besides the gain of eight shillings sterling per annum, by the sale of their children, will be rid of the charge of maintaining them after the first year.

Fifthly, this food would likewise bring great custom to taverns, where the vintners will certainly be so prudent as to procure the best receipts for dressing it to perfection, and consequently have their houses frequented by all the fine gentlemen, who justly value themselves upon their knowledge in good eating; and a skillful cook, who understands how to oblige his guests, will contrive to make it as expensive as they please.

Sixthly, this would be a great inducement to marriage, which all wise nations have either encouraged by rewards, or enforced by laws and penalties. It would increase the care and tenderness of mothers towards their children, when they were sure of a settlement for life, to the poor babes, provided in some sort by the public to their annual profit instead of expense. We should soon see an honest emulation among the married women, which of them could bring the fattest child to the market. Men would become as fond of their wives, during the time of their pregnancy, as they are now of their mares in foal, their cows in calf, or sows when they are ready to farrow, nor offer to beat or kick them (as it is too frequent a practice) for fear of a miscarriage.

Many other advantages might be enumerated. For instance, the addition of some thousand carcasses in our exportation of barrelled beef; the propagation of swine's flesh, and improvement in the art of making good bacon, so much wanted among us by the great destruction of pigs, too frequent at our tables, are no way comparable in taste or magnificence to a well-grown, fat yearling child, which roasted whole will make a considerable figure at a Lord Mayor's feast, or any other public entertainment. But this and many others I omit, being studious of brevity.

Supposing that one thousand families in this city would be constant customers for infants flesh, besides others who might have it at merry meetings, particularly weddings and christenings; I compute that Dublin would take off annually about twenty thousand carcasses, and the rest of the kingdom (where probably they will be sold somewhat cheaper) the remaining eighty thousand.

I can think of no one objection that will possibly be raised against this proposal, unless it should be urged that the number of people will be thereby much lessened in the kingdom. This I freely own, and it was indeed one principal design in offering it to the world. I desire the reader will observe, that I calculate my remedy for this one individual Kingdom of Ireland, and for no other that ever was, is or, I think, ever can be upon earth. Therefore let no man talk to me of other expedients: Of taxing our absentees at five shillings a pound: Of using neither clothes, nor household furniture, except what is of our own growth and manufacture: Of utterly rejecting the materials and instruments that promote foreign luxury: Of curing the expensiveness of pride, vanity, idleness, and gaming in our women: Of introducing a vein of parsimony, prudence, and temperance: Of learning to love our country, wherein we differ even from Laplanders, and the inhabitants of Topinamboo: Of quitting our animosities and factions, nor act any longer like the Jews, who were murdering one another at the very moment their city was taken: Of being a little cautious not to sell our country and consciences for nothing: Of teaching landlords to have at least one degree of mercy towards their tenants. Lastly, of putting a spirit of honesty, industry, and skill into our shopkeepers, who, if a resolution could now be taken to buy only our native goods, would immediately unite to cheat and exact upon us in the price, the measure and the goodness, nor could ever yet be brought to make one fair proposal of just dealing, though often and earnestly invited to it.

Therefore, I repeat, let no man talk to me of these and the like expedients, till he hath at least a glimpse of hope that there will ever be some hearty and sincere attempt to put them in practice.

But as to myself, having been wearied out for many years with offering vain, idle, visionary thoughts, and at length utterly despairing of success, I fortunately fell upon this proposal, which as it is wholly new, so it hath something solid and real, of no expense and little trouble, full in our own power, and whereby we can incur no danger in disobliging England. For this kind of commodity will not bear exportation, the flesh being of too tender a consistence to admit a long continuance in salt, although perhaps I could name a country which would be glad to eat up our whole nation without it.

After all I am not so violently bent upon my own opinion as to reject any offer, proposed by wise men, which shall be found equally innocent, cheap, easy and effectual. But before some thing of that kind shall be advanced in contradiction to my scheme, and offering a better, I desire the author, or authors, will be pleased maturely to consider two points. First, as things now stand, how they will be able to find food and **raiment** for a hundred thousand useless mouths and backs? And secondly, there being a round million of creatures in human figure, throughout this kingdom, whose whole subsistence put into a common stock would leave them in debt two millions of pounds sterling; adding those who are beggars by profession, to the bulk of farmers, cottagers, and laborers with their wives and children, who are beggars in effect; I desire those politicians who dislike my overture, and may perhaps be so bold to attempt an answer, that they will first ask the parents of these mortals whether they would not at this day think it a great happiness to have been sold for food at a year old, in the manner I prescribe, and thereby have avoided such a perpetual scene of misfortunes as they have since gone through, by the oppression of landlords, the impossibility of paying rent without money or trade, the want of common sustenance, with neither house nor clothes to cover them from the inclemencies of weather, and the most inevitable prospect of entailing the like, or greater miseries upon their breed for ever.

I profess in the sincerity of my heart that I have not the least personal interest in endeavoring to promote this necessary work, having no other motive than the public good of my country, by advancing our trade, providing for infants, relieving the poor, and giving some pleasure to the rich. I have no children by which I can propose to get a single penny; the youngest being nine years old, and my wife past child-bearing.

## Reading and Discussion Questions

1. Why is the speaker in the satire cast as a "projecter" or scientist? What does Swift's selection of this occupation for his speaker say about his feelings concerning the effects of scientific pursuits on one's humanity?
2. What first tips you off that the proposal is ironic? Go through it and locate places where the "speaker" undercuts himself and makes his position look cruel, inconsistent, and ridiculous. What advantages does he list for his proposal, and what does this listing tell you about him?
3. One of the common economic theories of Swift's time was that "People are the wealth of a nation," particularly when a country is trying to build up its

own industry and needs a supply of cheap labor. The English, by their handling of tariffs and money, had kept the Irish from building up industry; yet, the view that "people are the wealth of a nation" was also applied to Ireland.

   a. How does the Projector in the Modest Proposal develop the logic of the position, "People are the wealth of a nation"? What that is figurative in the proposition does he take literally? Does he make use of syllogisms and/or enthymemes?
   b. What does Swift see as the kind of industrial development left to Ireland if English economic policy and the premise that "People are the wealth of a nation" are both applied to it?
   c. What does Swift's logic, as opposed to the projector's, say about the science of economics practiced on the Irish?

4. In the first section of this unit, you saw some "direct attacks" upon the inhumanity and lack of charity, the decadence and unnecessary luxury, which went with the rise of mercantilism and technology. Why does the speaker in the work pretend to be on the side of the landlords, the fine gentlemen, and the lovers of luxury? Is this technique more or less effective than a direct-attack technique?
5. Why does the speaker list "other expedients" which have been proposed for Ireland and reject them absolutely? How are we to take these expedients?
6. How do you know that Swift (as opposed to "the projector") is really concerned for starvation in Ireland? for the sanctity of marriage? for the abuse of Irish Catholics by English Protestants?
7. A Modest Proposal uses the technique of seeing people as beasts or "its" to make its satiric point about man's inhumanity. See if you can develop a similar kind of satiric attack upon a modern social evil in which men are treated as "its"; praise the practice; suggest its extension to realms which would make its terribleness evident. Try imitating Swift's style in doing this.
8. "Swift is England's master in the art of saying one thing and meaning another." So some critics have said.
   a. How does he do it?
   b. Can you develop an extended prose statement which creates exactly the same effect as the Modest Proposal?

D. Menippean Satire I: Swift on the Rise of Parliamentary "Democracy" and the Rise of Science: Gulliver, Books I, II, and III:

Book I: Between Dryden's writing of Absalom and Achitophel (1680's) and Swift's writing of Gulliver's Travels (1726), the world turned round several times. The Whigs had their way with James' deposition and William and Mary's accession; their efforts to secure increased parlimentary power and the limitations of monarchy, to oust the Catholic prince and secure full Protestant control of England, were successful. Those Tories who cared to keep their party alive had to take a new line, as political parties generally do when they suffer an important defeat. The events of the reign of William and Mary, Queen Anne, and George I, particularly those mentioned at the beginning of the unit, deserve a more careful review than can be given here. They can be reviewed in reference books or history books which your teacher will recommend. In 1710, the Tories came back to power. Robert Harley and St. John Bolingbroke were the Tory leaders, and one Jonathan Swift was their "public-relations" man. The new Tories sought no return to a stronger monarchy, nor did they seek a restoration of Catholic kingship (James' Stuart family); but they did seek a restoration of Catholic France in the internecine Spanish Succession War and a strengthening of the Anglican Church against the Dissenters. Generally, they claimed to stand for the "natural aristocratic ways" celebrated in Pope's epistle to St. John Bolingbroke (Section I, above) and to oppose the Whig "democratic" style of rule through collusion, petty politicking, and the sacrifice of every traditional principle to the demands of mercantile luxury. But Tory rule, and Swift's public relations days, were short-lived. In 1714, the Tories fell just after they had completed the peace with Catholic France; fell largely because of the death of their patroness, Queen Anne. Swift gives a good account of the Tory fall and what it meant to him in his "Verses on the Death of Dr. Swift." Swift went into "exile" as an Anglican cleric in Ireland; Bolingbroke was accused of treason and had to escape to France. Shortly thereafter, Sir Robert Walpole, England's first real "prime minister" and a man who had a reputation for smooth political skill and cunning corruption, launched the career which was to bring England long peace and commercial success.

Perhaps because Swift was so deeply engaged in the events of 1710-1726, he read them with spectacles different from those worn by Mr. Average Man or Mr. Average Whig. It may be well to remember the following equations in reading Book I of Gulliver:

a. The emperor = George I
b. Gulliver = Bolingbroke, part of the time (maybe); Flimnap = Walpole
c. Big Endians and Little Endians = Catholics and Protestants
d. High Heelers and Low Heelers = Tories and Whigs
e. Lilliput and Blefescu = England and France.

In reading the book, ask yourself the questions which are posed at the beginning of the section on Menippean human-fable satire: whether the piece is "mixed up" stylistically and why; whether it is both ridiculous and philosophic and why; whether it says "pooh" to oversolemn travel writers or other writers; whether it engages the object of its satire in a series of imaginary, ludicrous incidents and why; what each character and incident, in which the objects of satire are so engaged, symbolizes or stands for (beyond a-e above); how the settings which the hero "sees" and the prospectives from which he sees them lay bare the morally ideal and the morally ugly. As you read and handle the reading and discussion questions, consider the satire in Book I as dealing not just with 18th-century problems but with larger problems of which the 18th-century problems are exempla. Consider the problems created by:

a. political partisanship and internal corruption in a nation;
b. religious partisanship and dogmatic dispute;
c. nationalistic rivalry and war;
d. the corruption of originally ideal institutions.

How does the Menippean "human fable" allow Swift to speak to these matters with clarity and force?

[NOTE: Landa's text is very well annotated. Be certain to use your notes as you read.]

## Book I: A Voyage to Lilliput

### Chapter I: Study Questions:

1. For what profession does Gulliver prepare?
2. How does it happen that he is the sole survivor of the wreck?
3. In what peculiar circumstance does Gulliver find himself when he awakens?
4. How do the Lilliputians provide Gulliver with food and drink?
5. Why does Gulliver try to break free from the bonds?
6. What provisions do the Lilliputians make for housing Gulliver?

### Chapter I: Discussion Questions:

1. What does Swift achieve by his matter-of-fact method of presenting the account of Gulliver's early life and career?
2. What kind of person does Swift make Gulliver seem to be?
3. In Chapter I, Swift does not satirize the Lilliputians. What does he accomplish by presenting the little people "factually," without satire?

### Chapter II: Study Questions:

1. In what manner do the Lilliputians dress?
2. For what reasons do the "secretaries of state" decide to sell licenses allowing people to view Gulliver?
3. When the Lilliputians find Gulliver's watch, what do they think it is?

### Chapter II: Discussion Questions:

1. Do you observe any change in Swift's tone in this chapter? If you do observe a change in tone, consider the reason for the change.
2. What are some of the items used in this chapter to make the little people seem ridiculous?
3. In what tone does Gulliver speak to the Emperor and his court? What does this indicate about Gulliver? about the court?

### Chapter III: Study Questions:

1. What are the rewards for which the rope dancers perform?
2. How do people win the reward of the colored ribbons? What aspect of Walpole's rule is Swift satirizing?
3. How does Gulliver provide entertainment for the court?
4. Which of the king's ministers takes a sharp dislike to Gulliver? Who does he stand for?
5. How do the mathematicians compute the amount of food and drink Gulliver will need?

Chapter III: Discussion Questions:

1. What is Swift's purpose in relating the sections concerning the rope-dancers and the seekers of the ribbon awards?
2. In what tone does Gulliver relate these incidents?
3. What purpose does Swift achieve in having Gulliver swear to the "articles and conditions" relating to his freedom?
4. How do Swift's tone and methods of Chapter III differ from those of Chapter II?

Chapter IV: Study Questions:

1. What is Gulliver's reaction to the capital city and to the king's palaces?
2. Who is Gulliver's friend among the ministers at court? For whom does he stand?
3. What country is the long-time enemey of Lilliput? What does this country stand for? What war is Swift touching on here?
4. What is the difference of religious opinion which had caused difficulty in Lilliput for years? What in England does this stand for?

Chapter IV: Discussion Questions:

1. What does Swift imply about political parties in his report of the Tramecksan and Slamecksan? How are "High-Heels" and "Low-Heels" satiric allegories?
2. Is Gulliver's view of the differences which separate parties an accurate one?
3. What does Swift mean to imply by his remark about the Heir to the Crown, who wore one low heel and one high heel?
4. What is Swift's implication about religious differences in his discussion of the Little Endians and the Big Endians? How do "big-ends" and "little-ends" function like "high-heels" and "low-heels" in making the abstract both concrete and ridiculous? How are both like Peter's lace"?
5. The Lilliputians insist that Gulliver must have come from another planet. What is the implication of this conception of Gulliver?

Chapter V: Study Questions:

1. How does Gulliver help the people of Lilliput in their struggle with their enemies?
2. How does Gulliver turn the Emperor against him? What does this tell you about George I and Bolingbroke?
3. What does Gulliver say that he has learned about monarchs?

Chapter V: Discussion Questions:

1. After Gulliver captures the fleet of Blefuscu, the Emperor of Lilliput orders him to reduce the enemy to slavery. What did Bolingbroke do which is like capturing the Blefescu fleet? What does the Emperor's desire to enslave Blefescu indicate about him and the amusing little

people which he governs? How does the Emperor's attitude bring into focus Bolingbroke's significance, both in prosecuting the War of Spanish Succession and in changing England's attitude toward peace with France?

Chapter VI: Study Questions:

1. How does Gulliver relate the measurement of things in Lilliput to ordinary human measurements?
2. What crimes do the Lilliputians find especially evil?
3. What characteristic do the Lilliputians consider requisite in a public official?
4. In what manner are the middle and upper class children of Lilliput brought up?
5. In what manner are the children of the peasants brought up.
6. What qualities do the Lilliputians try to inculcate into their young?

Chapter VI: Discussion Questions:

1. The Lilliputians regard fraud as a very great crime. What is Swift's purpose in mentioning this fact?
2. According to Gulliver, the original laws and customs of the Lilliputians had been good. What does Gulliver believe caused the corruption of the social procedures?
3. What idea of the causes of evil in children does Swift discuss in this passage? Does the idea have a religious basis?
4. Why does Swift make clear that the children of the middle and upper classes are given a careful formal education while the children of peasants receive no formal education at all?
5. What does Swift accomplish by having Gulliver seriously and indignantly deny the charge that he is romantically involved with the wife of one of the ministers at court?
6. How seriously does Gulliver take the title conferred upon him by the Emperor? Why does Swift dwell on Gulliver's attitude toward the title? Relate the scene to the "rope-jumping for ribbons" scene.

Chapter VII: Study Questions:

1. What information is brought to Gulliver by one of his friends at court?
2. Most of the court want Gulliver killed. What punishment does his friend recommend?
3. What solution to the economic problem caused by Gulliver's appetite is proposed?
4. How does Gulliver avoid the punishment designed for him?

Chapter VII: Discussion Questions:

1. Upon what kinds of actions are Gulliver's treason charges based? How does this part of the fable interpret the charge of treason leveled against Bolingbroke?
2. Why does Swift emphasize the fact that the king refused to condemn Gulliver to death?

3. What may Swift be referring to in telling of the plan to starve Gulliver?
4. What is revealed about Gulliver's character by his decision not to destroy the capital of Lilliput?
5. What do Chapters VII-VIII reveal about Swift's attitude toward Bolingbroke's career? What do they reveal about his attitude toward the nature of man as political creature?

Chapter VIII: Study Question:

1. How does Gulliver escape from the land of the little people?
2. After a few days at sea, what does he meet?
3. How does Gulliver convince people of the truth of his story?
4. After a short stay at home, what does Gulliver do?

Chapter VIII: Discussion Questions:

1. What contrasts can be made between Gulliver's treatment by the Lilliputians and his treatment by the Blefuscudians?
2. Several times in this book, and again in this chapter, Gulliver says that he will no longer trust kings and ministers. What is Swift's reason for emphasizing this point?
3. At the end of this chapter, what kind of person does Gulliver seem to be?
4. Why does Swift end Book I with a factual account of Gulliver's life after he returns home?

## General discussion or composition questions: Book I.

1. What does Swift's manipulation of size and perspective do to sharpen his satire of English politics? If you are having trouble with this problem, try writing an account of the events Gulliver sees as they would appear to Lilliputian eyes: rope-jumping for ribbons, war games, Big-Endians and Little-Endians, etc.
2. Compare the flaws which Swift, in Book I, exposes in English-French 18th-century political society with the flaws which Wibberly, in The Mouse That Roared, exposes in American-Soviet modern political society (9th-grade Satire). Swift makes his benighted kingdom a "little country"; why can Wibberly make his ideal monarchy a "little country"? Do the differences between the evils Swift and Wibberly are attacking account for the differing uses to which they put littleness. (If you make this into an essay, use the Aristotelian four-part division: introduction, statement of case, support for the case, conclusion.)
3. Formulate a coherent set of answers to the questions posed in the last paragraph of this packet's introduction to Book I of Gulliver. (pp. 80-81).

## Book II:

In Book II, Swift shifts the perspective so that Gulliver becomes a "Lilliputian" in a land of Giants. He sees the giants as if with a microscopic eye and so sees their "beauties" in a different light. But they also see his country as if through the wrong end of a telescope, reduced to

Lilliputian size. Watch how this permits Swift to do two things simultaneously: (a) comment on the deficiencies of the individual through making him big and (b) comment on the evils of the group through making it small. Apply to Book II the same analytic techniques which you have applied to Book I:

Chapter I: Study Questions:

1. How does it happen that Gulliver was deserted by his shipmates?
2. How does Gulliver relate the size of things in this strange land to his own size?
3. What does Gulliver, at first, expect the giants to do with him?
4. What is the reaction of the giants to Gulliver's attempts to communicate with them and to show courtesy to them?

Chapter I: Discussion Questions:

1. Gulliver says, "Undoubtedly philosophers are in the right when they tell us that nothing is great or little otherwise than by comparison." Does Swift mean, by this statement, something more than a reference to size?
2. The giant who first found Gulliver regarded him as a "small dangerous animal." Does Swift here imply something about mankind's relation to other creatures in the world?
3. What is indicated about Gulliver's character by the passage in which he drives off the rats?

Chapter II: Study Questions:

1. Who is chiefly responsible for looking after Gulliver?
2. How does the farmer use Gulliver to make money? What sorts of things does Gulliver do in his performances?

Chapter II: Discussion Questions:

1. Why does Swift choose a nine-year-old girl as Gulliver's "guardian"? How does Gulliver seem to feel about having this kind of "guardian"?
2. In this chapter, and in many other places in the book, Gulliver expresses a strong sense of dignity. What is Swift's purpose in emphasizing Gulliver's pride?
3. The giants keep Gulliver in a cage and make him perform for their amusement. What may have been Swift's reason for displaying Gulliver treated so?

Chapter III: Study Questions:

1. Why does the farmer decide to sell Gulliver?
2. How does Gulliver learn the language of Brobdingnag?
3. How does Gulliver react to the sight of the giants at their meals? What is the satiric function of the "microscopic eye" here?
4. Who torments Gulliver because of jealousy?

Chapter III: Discussion Questions:

1. Recall Gulliver's attitude toward royalty at the end of the Lilliput

adventure. What does Gulliver indicate about himself by his manner toward the King and Queen of Brobdingnag?

2. The giants regard Gulliver as incapable of defending himself against other animals in this predatory world. What aspect of mankind's conception of itself is Swift commenting upon?
3. Although Gulliver regards himself as a brave man, the giants think him a coward. Does Swift have a definite reason for calling to our attention this difference of opinion?

### Chapter IV: Study Questions:

1. Where does Gulliver indicate that the land of Brobdingnag is on the surface of the earth?
2. How does Gulliver explain that no one had ever found this land before?
3. Why is Gulliver disappointed when he sees the temple of the city?

### Chapter IV: Discussion Questions:

1. How does Gulliver react to being shown as a curiosity? What do these feelings indicate about his pride?
2. What does Swift illustrate in having Gulliver show disappointment about the size of the chief temple?

### Chapter V: Study Questions:

1. What happens to Gulliver in the garden one day?
2. What happens to Gulliver when a monkey finds him?
3. How does the king react when Gulliver tells him that if he had had his sword he would have driven off the monkey?

### Chapter V: Discussion Questions:

1. In this chapter Gulliver relates a series of threats to his safety. What may have been Swift's purpose for including this narration?
2. What did Gulliver's behavior in these dangers illustrate about his character?
3. When Gulliver watches the beheading of the criminal giant, what are his reactions? What ordinary human attitudes does Swift seem to be commenting upon in revealing Gulliver's reactions?
4. When Gulliver tells the king that if he had had his sword handy, he would have driven off the monkey the king roars with laugher. What is ridiculous enough in this scene to make the king laugh?

### Chapter VI: Study Questions:

1. What present does Gulliver make for the Queen?
2. How does Gulliver manage to play the piano for the Queen's amusement?
3. Of what does Gulliver tell the king?
4. What is the king's opinion of the history of England as related to him by Gulliver?
5. What is the king's opinion of Gulliver's species?

## Chapter VI: Discussion Questions:

1. Gulliver's attempt to play the piano for the amusement of the giants is not very successful. He takes his failure seriously. What does this seriousness indicated about his feelings toward himself? What does his attempt to play indicate about his understanding of himself?
2. In what tone does the king discuss with Gulliver the government of England?
3. What kind of being does the giant-king seem to be?
4. Why does Swift choose to put the king's summary of Gulliver's species in such blunt and brutal words?
5. Could the king's generalized description of England be applied, point for point, to specific follies in Lilliput? How does this passage tend to "focus" the satire in Book I?

## Chapter VII: Study Questions:

1. Why does Gulliver offer to tell the king how to make gunpowder?
2. What is the king's reaction to this offer?
3. What does the king think is the knowledge necessary for governing a country?
4. What kind of soldiers serve the king?

## Chapter VII: Discussion Questions:

1. Gulliver is proud that he had eluded many of the king's questions about human society, that his account has been more flattering to England than true. What does this indicate about Gulliver's opinion of himself and his race? What may Swift have intended to imply about man in this passage?
2. Gulliver is surprised that the king refuses his offer of the secret of making gunpowder. What did Gulliver expect the king's reaction to this offer to be?
3. Why does Gulliver find ridiculous the king's simple rules for governing a country? Is Gulliver's opinion sound?
4. What seems absurd to Gulliver about the learning of the people of this land?
5. Note Gulliver's contempt for the well-disciplined, loyal citizen army of Brobdingnag. Does this glance at the armies of Europe in Swift's time?

## Chapter VIII: Study Questions:

1. How does Gulliver manage to get to the seashore?
2. What happens as Gulliver takes a nap in his house on the shore?
3. How does Gulliver feel as his house floats on the sea?
4. What later saves his life?
5. How does Gulliver convince people of the truth of his account?
6. Why does Gulliver at first regard ordinary human beings as little contemptible creatures?

## Chapter VIII: Discussion Questions:

1. Gulliver thinks of the sadness of his nurse only when he is floating

on the ocean. What does Swift imply in this passage?

2. Gulliver's first reaction to the sailors who save him is that "they were the most little contemptible creatures I had ever beheld." What does this reaction indicate about Gulliver's point of view about the world? Whose feelings does he unconsciously reflect?
3. Do Gulliver's opinions of human beings change between the beginning and the end of Book II?
4. Are Gulliver's attitudes toward himself different at the end of Book II from what they were at the beginning of the book?

Book II: General discussion or composition questions:

1. Make up a defense of the King of Brobdingnag's view of man. Discuss its justice and accuracy as applied to modern man. Then make up a "Gulliverian" defense of modern man's folly which regards any reservation about man's folly as the product of "narrow principles and short views." Atomic bombs will do for gunpowder.
2. Compare the following ideal commonwealths: Voltaire's "Eldorado" (Satire unit, grade 9), Wibberly's "Grand Fenwick" (The Mouse that Roared, Satire 9), and Swift's Brobdingnag. How does each "ideal" state serve to expose the specific follies of the "real" or depraved world against which it is juxtaposed. In developing your argument, use Dryden's techniques of comparison and contrast.
3. Analyze the sentences in the last paragraph in Chapter VI according to levels, using the scheme for analysis provided in the 10th-grade "rhetoric of the paragraph" unit and the 10th-grade "rhetoric of the sentence" unit.

Book III: Gulliver's Travels: Swift on Deductive and Inductive Science:

Review the development of scientific endeavor from 1660, the date of the founding of the Royal Academy, to 1726, the date of the publishing of Gulliver. Use the headings provided at the beginning of this unit. Then Analyze Book III under the following headings:

a. Its picture of the folly of deductive sciences.
b. Its picture of the folly of inductive sciences.
c. Its picture of the decadence of historical and philosophic knowledge.

Analyze how Swift indicts the "projector" or scientist for his separation of knowledge and wisdom; compare the indictment set forth in this book with that set forth in A Modest Proposal. How does Laputa comment both on deductive science and on power politics? What is the "principle of backwardness" which makes all of the progressive experiments in the Grand Academy of Lagado (Royal Society) useless? What does Munodi stand for? How are he and his estate like characters and estates admired by Pope in his satires? Read Book III quickly now; then return to it after you finish The Fable of the Bees in the "Animal-Fable" section of this unit.

# A CURRICULUM FOR ENGLISH

Student Packet

Part 2

# MAN AND SOCIETY:
# THE NEW ENLIGHTENMENT WORLD:
# AUGUSTAN SATIRE

Grade 12

Experimental Materials
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## V. Menippean Satire II: Animal-Fable Satire

This unit has concentrated on direct-attack and human-fable satires which treat largely of three questions: the rise of commerce and the effects of luxury upon late-17th and early-18th-century culture; the decline of monarchy and the effects of the strengthening of parliamentary "democracy" in the same culture; the ups and downs of Catholic, Protestant, and Dissenter, and the effects of their efforts to direct the period's search for the good life and a workable political system. And, in the main, our satirists have been what Mr. Bredvold has called Tory satirists: conservatives by 17th-18th-century standards; men who looked upon our "sacred cows" [democracy, with its political compromises; trade, with its materialistic promise; religious toleration, with its equivocations] as not altogether sacred. Most of our satirists have been Anglicans in religion, Tories in politics, and no respecters of business, economic "progress," or luxury. This section will include some satirists who begin with different premises: satirists who are Catholics in religion (the later Dryden), Whigs in politics (Mandeville), and, seemingly, respecters of trade (Mandeville). It will include some satire of that most sacred of modern sacred cows, science. Its last part will include a study of the last book of Gulliver's Travels, Swift's last and most powerful statement about the beast in man.

The fables which are included in this section are animal fables. Since you have probably been handling animal-fable satires since early in your elementary school years, you may find this section rather easy. Ask yourself the same kinds of questions that you asked yourself in dealing with Menippean "human-fable" satires (Part I, pp.42-43). Also ask yourself the kinds of questions which you learned to ask while doing the "animal-fable" section of the ninth-grade satire unit:

(1) What do the animals in this fable stand for in the human world?
(2) How do these animals form particularly appropriate pictures of the human follies, evils, or incongruities which they expose?

You might also ask yourself to imagine how the object of satire might appear viewed through the lens of a human fable or a formal satire.

### A. Menippean Satire II: Bernard Mandeville on commerce and morality

Mandeville's "Fable of the Bees" presents a few central problems:

(1) What do the bees stand for?
(2) What do they stand for before they turn honest?
(3) What do they stand for after they turn honest?
(4) Is Mandeville actually advocating the "moral" of his fable, or is his work another "modest proposal" (i.e., a proposal which says one thing and means another)?

As you read Mandeville's couplets, compare them with Pope's as to control of rhyme and rhythm and concentration of meaning. Which poet is the "better master of the mother tongue" and the more excellent craftsman with the couplet?

# THE FABLE OF THE BEES

## The Grumbling Hive
## or
## Knaves Turn'd Honest

(selection from the editions of 1725, 1732. Line numbers follow those in *Eighteenth Century Poetry and Prose*, ed. Bredvold, McKillop, and Whitney, 2nd edition, New York, 1956.)

A spacious hive well stocked with bees,
That liv'd in luxury and ease;
And yet as fam'd for laws and arms
As yielding large and early swarms;
Was counted the great nursery
Of sciences and industry.[1]
No bees had better government,
More fickleness, or less content:
They were not slaves to tyranny,
Nor rul'd by wild *democracy*;
But kings, that could not wrong, because
Their power was circumscrib'd by laws.[2]

These insects liv'd like men, and all
Our actions they perform'd in small
They did whatever's done in town,
And what belongs to sword and gown:
Tho' th' artful works, by nimble slight
Of minute limbs 'scaped human sight,
Yet we've no Engines, laborers,
Ships, castles, arms, artificers,
Craft, science, shop, or instrument,
But they had an equivalent:
Which, since their language is unknown,
Must be call'd, as we do our own.
As grant, that among other things,
They wanted dice, yet they had kings;
And those had guards; from whence we may
Justly conclude, they had some play;
Unless a regiment be shown
Of soldiers, that make use of none.

Vast numbers throng'd the fruitful hive;
Yet those vast numbers made 'em thrive;
Millions endeavoring to supply
East other's lust and vanity;[3]

---

[1] What does this hive, full of luxury and ease, famed for law and arms, the nursery of science and industry, stand for? Note the dates of the poem. How would Swift picture this hive?

[2] What and whose government is Mandeville describing? How would Swift describe it? How Dryden?

[3] Who are these?

While other millions were employ'd,
To see their handy-works destroy'd;[1]
They furnish'd half the universe;
Yet had more work than laborers.
Some with vast stocks, and little pains,
Jump'd into business or great gains;
And some were damn'd to scythes and spades,
And all those hard laborious trades;
Where willing wretches daily sweat,
And wear out strength and limbs to eat:
While others follow'd mysteries,
To which few folks bind 'prentices;
That want no stock, but that of brass,
And may set up without a cross;[2]
As sharpers, parasites, pimps, players,
Pick-pockets, coiners, quacks, sooth-sayers,
And all those, that in enmity,
With downright working, cunningly
Convert to their own use the labor
Of their good-natur'd heedless neighbor.
These were call'd knaves, but bar the name,
The grave industrious were the same:
All trades and places knew some cheat,
No calling was without deceit.

The lawyers, of whose art the basis
Was raising feuds and splitting cases,
Oppos'd all registers, that cheats
Might make more work with dip't estates;[3]
As wer't unlawful, that one's own,
Without a law-suit, should be known.
They kept off hearings wilfully,
To finger the refreshing fee;[4]
And to defend a wicked cause,
Examin'd and survey'd the laws,
As burglars shops and houses do,
To find out where they'd best break through.

Physicians valu'd fame and wealth
Above the drooping patient's health,
Or their own skill: The greatest part
Study'd, instead of rules of art,
Grave pensive looks and dull behavior,
To gain th' apothecary's favor;
The praise of midwives, priests, and all
That serv'd at birth or funeral.

---

[1] Who are these?
[2] Cross: a small coin of little value.
[3] Dip't estates: mortgaged estates
[4] Refreshing: retaining.

To bear with th' ever-talking tribe,
And hear my lady's aunt prescribe;
With formal smile, and kind how d'ye,
To fawn on all the family;
And, which of all the greatest curse is,
T' endure th' impertinences of nurses.
Among the many priests of *Jove*,
Hir'd to draw blessings from above,
Some few were learn'd and eloquent,
But thousands hot and ignorant:
Yet all pass'd muster that could hide
Their sloth, lust, avarice, and pride;
For which they were as fam'd as tailors
For cabbage, or for brandy sailors:
Some, meagre-look'd, and meanly clad,
Would mystically pray for bread,
Meaning by that an ample store,
Yet literally received no more;
And, while these holy drudges starv'd,
The lazy ones, for which they serv'd,
Indulg'd their ease, with all the graces
Of health and plenty in their faces.

The soldiers, that were forc'd to fight,
If they surviv'd, got honor by it;
Tho' some, that shunn'd the bloody fray,
Had limbs shot off, that ran away:
Some valiant gen'rals fought the foe;
Others took bribes to let them go:
Some ventur'd always where 'twas warm,
Lost now a leg, and then an arm;
Till quite disabled, and put by,
They liv'd on half their salary;
While others never came in play,
And stayed at home for double pay.

Their kings were serv'd, but knavishly,
Cheated by their own ministry;
Many, that for their welfare slaved,
Robbing the very crown[1] they saved;
Pensions were small, and they liv'd high,
Yet boasted of their honesty.
Calling, whene'er they strain'd their right,
The slipp'ry trick a perquisite;
And when folks understood their cant,
They chang'd that for emolument;
Unwilling to be short or plain,
In any thing concerning gain;
For there was not a bee but would
Get more, I won't say, than he should;
But than he dar'd to let them know,

---

[1] Crown: royalty or English coin. How is Mandeville punning on the double meaning?

That pay'd for't; as your gamesters do,
That, tho' at fair play, ne'er will own
Before the losers what they've won.
But who can all their frauds repeat?
The very stuff, which in the street
They sold for dirt t'enrich the ground,
Was often by the buyers found
Sophisticated with a quarter
Of good-for-nothing stones and mortar. . . .

Justice her self, fam'd for fair dealing,
By blindness had not lost her feeling;
Her left hand, which the scales should hold,
Had often dropt 'em, brib'd with gold;[1]
And, tho' she seemed impartial,
Where punishment was corporal,
Pretended to a reg'lar course,
In murder, and all crimes of force;
Tho' some, first pillory'd for cheating,
Were hanged in hemp of their own beating;
Yet, it was thought, the sword she bore
Check'd but the desp'rate and the poor;
That, urg'd by mere necessity,
Were ty'd up to the wretched tree
For crimes, which not deserv'd that fate,
But to secure the rich and great.

Thus every part was full of vice,
Yet the whole mass a paradise;[2]
Flatter'd in peace, and fear'd in wars,
They were th' esteem of foreigners,
And lavish of their wealth and lives,
The balance of all other hives,
Such were the blessings of that state;
Their crimes conspir'd to make them great:
And virtue, who from politics
Had learn'd a thousand cunning tricks,
Was, by their happy influence,
Made friends with vice: And ever since,
The worst of all the multitude
Did something for the common good.

This was the state's craft, that maintain'd
The whole of which each part complain'd:
This, as in music harmony,
Made jarrings in the main agree;
Parties directly opposite,
Assist each other, as 'twere for spite;
And temp'rance with sobriety,
Serve drunkenness and gluttony.

---

[1] What does the allegorical figure of Justice usually look like? What does she look like in Walpole's England?
[2] Is this couplet Mandeville's moral?

The root of evil, avarice,
That damn'd ill-natur'd baneful vice,
Was slave to Prodigality,
That noble sin; while luxury
Employ'd a million of the poor,
And odious pride a million more:
Envy it self, and vanity,
Were ministers of industry;
Their darling folly, fickleness,
In diet, furniture, and dress,
That strange ridiculous vice, was made
The very wheel that turn'd the trade.
Their laws and clothes were equally
Objects of mutability;
For, what was well done for a time,
In half a year became a crime;
Yet while they alter'd thus their laws,
Still finding and correcting flaws
They mended by inconstancy
Faults, which no prudence could foresee,
Thus vice nurs'd ingenuity,
Which join'd with time and industry,
Had carry'd life's conveniences,
It's real pleasures, comforts, ease,
To such a height, the very poor
Liv'd better than the rich before,
And nothing could be added more.[1]

How vain is mortal happiness!
Had they but known the bounds of bliss;
And that perfection here below
Is more than gods can well bestow;
The grumbling brutes had been content
With ministers and government.
But they, at every ill success
Like creatures lost without redress,
Cursed politicians, armies, fleets,
While every one cried, "Damn the cheats."
And would, tho' conscious of his own,
In others barb'rously bear none.
One, that had got a princely store,
By cheating master, king and poor,
Dar'd cry aloud, *The land must sink*
*For all its fraud*; and whom d'ye think
The sermonizing rascal chid?
A glover that sold lamb for kid.

---

[1] Is this paragraph to be taken seriously? What, in Mandeville's view, is the "wealth of a nation"? How would Swift (*Modest Proposal* and *Gulliver*) and Pope (*To Bethel* and *To Bolingbroke*) read the same 18th-century institutions and fads?

The least thing was not done amiss,
Or cross'd the public business;
But all the rogues cry'd brazenly,
*Good Gods*, *had we but honesty*!

*Mercury*[1] smil'd at th' impudence,
And others call'd it want of sense,
Always to rail at what they lov'd:
But *Jove* with indignation mov'd,
At last in anger swore, *he'd rid*
*The bawling hive of fraud*; and did.[2]
The very moment it departs,
And honesty fills all their hearts;
There shows 'em, like th' instructive tree,
Those crimes which they're asham'd to see;
Which now in silence they confess,
By blushing at their ugliness:
Like children, that would hide their faults,
And by their color own their thoughts:
Imag'ning, when they're look'd upon,
That others see what they have done.
But, Oh ye gods! What consternation,
How vast and sudden was th' alternation!
In half an hour, the nation round,
Meat fell a penny in the pound.
The mask hypocrisy's flung down,
From the great statesman to the clown:
And some in borrow'd looks well known,
Appear'd like strangers in their own.
The bar was silent from that day;
For now the willing debtors pay,
Ev'n what's by creditors forgot;
Who quitted them that had it not.
Those, that were in the wrong, stood mute,
And dropt the patch'd vexatious suit:
On which since nothing less can thrive,
Than lawyers in an honest hive,
All, except those that got enough,
With inkhorns by their sides troop'd off.

Justice hang'd some, set others free;
And after Gaol delivery,
Her presence being no more requir'd,
With all her train and pomp retir'd.[3]
First march'd some smiths with locks and grates,
Fetters, and doors with iron plates:

---

[1] Mercury: What had Mercury to do with honesty?

[2] What is Mandeville doing with epic conventions in this passage? Does Jove stand for anything in 18th-century history? Did what Jove ordered ever happen in the 18th-century? Did it have the consequences which Mandeville describes?

[3] Justice is imagined in a processional with her "servants."

Next gaolers, turnkeys and assistants:
Before the goddess, at some distance,
Her chief and faithful minister,
'Squire Catch,[1] the law's great finisher
Bore not th' imaginary sword,
But his own tools, an ax and cord:
Then on a cloud the hood-wink'd fair,
Justice her self was push'd by air:
About her chariot, and behind,
Were sergeants,[2] bums[3] of every kind,
Tip-staffs, and all those officers,
That squeeze a living out of tears.

Tho' physick liv'd, while folks were ill,
None would prescribe, but bees of skill,
Which through the hive dispers'd so wide
That none of them had need to ride;
Wav'd vain disputes, and strove to free
The patients of their misery;
Left drugs in cheating countries grown,
And us'd the product of their own.
Knowing the gods sent no disease
To nations without remedies.
Their clergy rous'd from laziness,
Laid not their charge on journey-bees;[4]
But serv'd themselves, exempt from vice,
The gods with pray'r and sacrifice;
All those, that were unfit, or knew
Their service might be spar'd, withdrew:
Nor was there business for so many,
(If th' honest stand in need of any,)
Few only with the high-priest[5] stayed,
To whom the rest obedience paid:
Himself employ'd in holy cares,
Resign'd to others state-affairs.
He chas'd no starv'ling from his door,
Nor pinched the wages of the poor;
But at his house the hungry's fed,
The hireling finds unmeasur'd bread,
The needy trav'ler board and bed.

Among the king's great ministers
And all th' inferior officers
The change was great; for frugally
They now liv'd on their salary:
That a poor bee should ten times come

---

[1] Squire Catch: Jack Ketch, a synonym or generic term for public executioners.
[2] Sergeants: Officers of the courts.
[3] Bums: Bumbailiffs, officers of the courts.
[4] Journey-bees: Journey-man Parsons, a slang term for curates who did the work of the ministers who hired them.
[5] Who is "High-Priest" in England?

To ask his due, a trifling sum,
And by some well-hir'd clerk be made
To give a crown, or ne'er be paid,
Would now be call'd a downright cheat,
Tho' formerly a perquisite.
All places manag'd first by three,
Who watch'd each other's knavery,
And often for a fellow-feeling,
Promoted one another's stealing,
Are happily supply'd by one,
By which some thousands more are gone.

No honor now could be content,
To live and owe for what was spent;
Liv'ries in brokers shops are hung,
They part with coaches for a song;
Sell stately horses by whole sets;
And country-houses, to pay debts.
Vain cost is shunn'd as much as fraud;
They have no forces kept abroad;
Laugh at th' esteem of foreigners,
And empty glory got by wars;
They fight, but for their country's sake,
When right or liberty's at stake.

Now mind the glorious hive, and see
How honesty and trade agree.
The show is gone, it thins apace;
And looks with quite another face.
For 'twas not only that they went,
By whom vast sums were yearly spent;
But multitudes that liv'd on them,
Were daily forc'd to do the same.
In vain to other trades they'd fly;
All were o'er-stock'd accordingly.

The price of land and houses falls;
Mirac'lous palaces, whose walls,
Like those of Thebes, were rais'd by play,[1]
Are to be let; while the once gay,
Well-seated household gods would be
More pleas'd to expire in flames, than see
The mean inscription on the door
Smile at the lofty ones they bore.
The building trade is quite destroy'd,
Artificers are not employ'd;
No limner for his art is fam'd,
Stone-cutters, carvers are not nam'd,

---

[1] Like those of Thebes, were raised by play: Look up the myth of Amphiarus in a myth reference book.

Those, that remain'd, grown temp'rate, strive,
Not how to spend, but how to live,
And, when they paid their tavern score,
Resolv'd to enter it no more:
No vintner's jilt in all the hive
Could wear now cloth of gold, and thrive;
Nor *Torcol* such vast sums advance,
For *Burgundy* and *Oretolans*;
The courtier's gone, that with his miss
Supp'd at his house on Christmas peas;
Spending as much in two hours stay,
As keeps a troop of horse a day.

The haughty *Chloe*, to live great,
Had made her husband rob the state:
But now she sells her furniture,
Which th' Indies had been ransack'd for;
Contracts th' expensive bill of fare,
And wears her strong suit a whole year:
The slight and fickle age is past;
And clothes, as well as fashions, last.
Weavers, that join'd rich silk with plate,
And all the trades subordinate,
Are gone. Still peace and plenty reign,
And every thing is cheap, tho' plain:
Kind nature, free from gard'ner's force,
Allows all fruits in her own course;
But rarities cannot be had,
Where pains to get them are not paid.

As pride and luxury decrease,
So by degree they leave the seas.
Not merchants now, but companies
Remove whole manufactories.
All arts and crafts neglected lie;
Content, the bane of industry,
Makes 'em admire their homely store,
And neither seek nor covet more.[1]

So few in the vast hive remain,
The hundredth part they can't maintain
Against th' insults of numerous foes;
Whom yet they valiantly oppose:
'Till some well-fenc'd retreat is found,
And here they die or stand their ground.
No hireling in their army's known;
But bravely fighting for their own,
Their courage and integrity
At last were crown'd with victory.

---

[1] What would appear to be the consequences of honesty? Are they good or bad in Mandeville's view?

They triumphed not without their cost,
For many thousand bees were lost.[1]
Harden'd with toils and exercise,
They counted ease it self a vice;
Which so improv'd their temperance;
That, to avoid extravagance,
They flew into a hollow tree,[2]
Blest with content and honesty.

The Fable of the Bees: General reading and discussion questions.

1. Why does Mandeville choose bees and a hive for his fable about commerce and morality? What characteristic assigned to bees in popular folklore is Mandeville drawing on? Why does Mandeville emphasize that the bees dwell in hive (as Swift does not in the "Fable of the Spider and the Bee")? Does the hive emblem serve any of the functions that Lilliput, describing man in his social aspect, serves in Gulliver?
2. How are the bees likened to people in lines 13-58? What characteristics normally assigned to bees does the author deny to his bees (ll. 13-58)? Why does he limit the implications of his comparison by making his fictional bees in some respects unlike "real bees" as we commonly conceive them?
3. How does the author characterize lawyers? physicians? clergymen? soldiers? ministers of state? justices? Does he really mean that they serve one another by cheating one another and obeying the counsels of legal sophistry, medical malpractice, impiety, cowardice, slipperiness, and injustice? Why does the author select these particular occupations for his discussion? How are they central in a "hive," and are they central in the Lilliputian hive?
4. In lines 155-203, the author sums up his earlier comments. Is the tone of this passage serious or ironic, more like the tone of Bethel's sermon or like the tone of A Modest Proposal? In Mandeville's own time, the grand jury of Middlesex labelled his book a nuisance, and it was attacked as subversive of conventional morality by such critics as John Dennis and such clerics as Bishop Berkeley. Does this give you a clue as to how 18th-century people read ll. 155-203?
5. Describe in detail what happens to lawyers, physicians, clergymen, soldiers, ministers of state, and justices when fraud is abolished. What happens to the "hive": to trade and industry, to the state and the army, to society itself? Is Mandeville suggesting that the natural tree to which the bees return from their constructed hive is a good place: such a place as Milton's Adam and Eve command in Paradise or such a place as Ovid's innocents enjoy during the Golden Age; or does he suggest that the hollow tree is, indeed, hollow? Does this last part of the satire deal with 18th-century actualities, possible situations, or what? Does the first part of the fable, before the hive is "reformed," deal with 18th-century actualities, possible situations, or what?

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[1] What happens to the army of the hive?

[2] Where finally does the hive fly? Does this line suggest that, like Dryden's "Jews," the bees think that "all but savages are slaves"?

6. If Mandeville meant to say that private vices are public benefits, could he have educed serious support for his position by pointing to Walpole's Whig ministry? Doesn't Walpole's whole career justify Mandeville's thesis?
7. Could one argue seriously, in the twentieth century, that private vices, luxury, dishonesty, fraud, and overindulgence, are good for society; that is, good for business? Could one argue the same point today but in such a way as to imply the opposite, as some critics say Mandeville does in The Fable of the Bees and as Swift certainly does in A Modest Proposal?
8. Go through Mandeville's poem and pick out places where his craftsmanship as a poet falters: where he reaches for a rhyme; where he makes his rhythm go "clumpety-clump"; or where to stay within the couplet form he twists the syntax of his sentences until they are almost senseless. Take one of Mandeville's couplets; see if you can improve it. Then try to do the same thing with one of Pope's couplets.

## B. Menippean Satire II: Dryden on Catholic, Anglican, and Dissenter; The Catholic Position (1687)

Dryden's career shows a steady movement away from the Dissenting party and toward the Catholic party. In Absalom and Achitophel, he treats the "Jebusites" much more favorably than the Dissenters and about as favorably as the "Hebrew priests." After James II, Charles' Catholic brother, came to the throne, Dryden became a Roman Catholic, a religious position to which he clung after William and Mary had been put on the throne (1689) though it cost him his position and wealth. As we have already noted, James also stuck to his Catholic religious faith despite Whig opposition and uncertain Tory support, endeavoring to give the Roman Catholic Church a larger role in English life. One of the means he used to enhance the power of the crown, a favorite project of his and one at which he was less adept than Charles, was to declare that all Christian groups would be tolerated in England: Anglican, Catholic, and Dissenter. Thus, he hoped to unite behind him the Dissenter and the Catholic and to bring the Anglican into line out of loyalty to the throne and fear that it would lose its remaining privileges. The design backfired. Indeed, James managed to alienate almost everyone whose support he sought; and, in 1689, the great "Whig" revolution put William and Mary on the throne, Parliament in power, and Anglicans in the control of "official religion."

The Hind and the Panther was published in 1687, before James and Dryden had lost their cause. All of the other satires dealing with religion which you have read thus far have viewed later-17th and early-18th-century religions and politics from a Protestant (Anglican) perspective, but The Hind and the Panther treats these events from a Catholic perspective. It contains fable within fable, and only two of them are presented here: the central fable of the Hind and Panther and the Hind's fable of the Doves and the Chickens. As you read the story try to determine:

(1) What the Hind stands for: the Catholic or Anglican Church. Remember Dryden's faith at this time.
(2) What the Panther stands for: Catholic or Anglican.

(3) What the Lion stands for: the "Lion of Judah," the Lion which appears on the coat of arms of the British monarch, or both symbolic lions.

(4) As you read the fable of the Chickens and the Doves, try to see how this relates to Anglican-Catholic controversy, James' religious belief, and his declaration of tolerance for all.

## THE HIND AND THE PANTHER
### The First Part

A milk-white Hind, immortal and unchang'd,[1]
Fed on the lawns, and in the forest rang'd;
Without unspotted, innocent within,
She fear'd no danger, for she knew no sin.
Yet had she oft been chas'd with horns and hounds[2]
And Scythian shafts; and many winged wounds
Aim'd at her heart; was often forc'd to fly,
And doom'd to death, tho' fated not to die.
Not so her young; for their unequal line
Was hero's make, half human, half divine.[3]
Their earthly mold obnoxious was to fate,
Th' immortal part assum'd immortal state.
Of these a slaughter'd army lay in blood,
Extended o'er the Caledonian wood,[4]
Their native walk; whose vocal blood arose,
And cried for pardon on their perjur'd foes.
Their fate was fruitful, and the sanguine seed,[5]
Endued with souls, increas'd the sacred breed.
So captive Israel multiplied in chains,[6]
A numerous exile, and enjoy'd her pains.
With grief and gladness mix'd, their mother view'd
Her martyr'd offspring, and their race renew'd;
Their corps to perish, but their kind to last,
So much the deathless plant the dying fruit surpass'd.
Panting and pensive now she rang'd alone,
And wander'd in the kingdoms, once her own.
The common hunt, tho' from their rage restrain'd
By sov'reign pow'r, her company disdain'd;
Grinn'd as they pass'd, and with a glaring eye

---

[1] Why is the Hind "Immortal and unchang'd"? Which Church claimed to be "immortal and unchanged"? Why "milk-white"?

[2] What were the horns and hounds which has chased the hind in the 16th and 17th centuries?

[3] Who are the hero offspring of the hind? Name some heroes who were "half-human, half-divine." What is "half-human, half-divine" in this fable?

[4] What is the "slaughtered army" of children of the Hind who are scattered in the Caledonian Woods? What happened to Catholics in Scotland? Caledon may stand for all of England here.

[5] Ll. 16-24 or Cf. the maxim, "The Blood of martyrs is the seed of the church."

[6] Captive Israel: Israel in Babylon; the Catholic church in England, suppressed in the 16th - 17th centuries.

30 Gave gloomy signs of secret enmity.
'T is true, she bounded by, and tripp'd so light,
They had not time to take a steady sight,
For truth has such a face and such a mien,[1]
34 As to be lov'd needs only to be seen. * * *
327 The Panther, sure the noblest, next the Hind,
And fairest creature of the spotted kind;
O, could her inborn stains be wash'd away,[2]
She were too good to be a beast of prey!
How can I praise, or blame, and not offend,
Or how divide the frailty from the friend!
Her faults and virtues lie so mix'd that she
334 Nor wholly stands condemn'd, nor wholly free. * * *
511 One evening, while the cooler shade she sought,
Revolving many a melancholy thought,
Alone she walk'd, and look'd around in vain,
514 With rueful visage, for her vanish'd train: * * *
528 Among the rest, the Hind, with fearful face,
Beheld from far the common wat'ring place,
Nor durst approach; till with an awful roar
The sovereign Lion bade her fear no more.[3]
Encourag'd thus she brought her younglings nigh,
Watching the motions of her patron's eye,
And drank a sober draught; the rest amaz'd
Stood mutely still, and on the stranger gaz'd;
Survey'd her part by part, and sought to find
The ten-horn'd monster in the harmless Hind,[4]
Such as the Wolf and Panther had design'd.
They thought at first they dream'd; for 't was offense
540 With them to question certitude of sense,
Their guide in faith; but nearer when they drew,
And had the faultless object full in view,
Lord, how they all admir'd her heav'nly hue![5]
Some, who before her fellowship disdain'd,
Scarce, and but scarce, from inborn rage restrain'd,
Now frisk'd about her, and *old kindred* feign'd.[6]
Whether for love or int'rest, ev'ry sect
Of all the savage nation show'd respect:
The viceroy Panther could not awe the herd;
550 The more the company, the less they fear'd.
The surly Wolf with secret envy burst,
Yet could not howl; the Hind had seen him first:
But what he durst not speak, the Panther durst.
For when the herd, suffic'd, did late repair

---

[1] Ll. 33-34: Relate these lines to Spenser's description of the face of Una (Truth) unveiled (Canto XII, *Faerie Queene*).

[2] What does the Panther stand for? What are her inner and outer spots?

[3] What does the Lion's signal to the Hind to approach the common watering place stand for in history generally? in James' career?

[4] Ten-horned monster: Can you explain this image from the *Faerie Queene*? from the *Book of Revelation*?

[5] What is the Hind's "heavenly hue" allegorically?

[6] "Inborn rage" probably refers to the "zeal" which some "low-church" Anglicans and nearly all Dissenters admired. How would the Anglicans "feign old kindred"?

To ferny heaths, and to their forest lair,
She made a mannerly excuse to stay,
Proff'ring the Hind to wait her half the way:
That, since the sky was clear, an hour of talk
Might help her to beguile the tedious walk.
With much good will the motion was embrac'd,
To chat a while on their adventures pass'd.[1] * * *

## The Third Part

Much malice mingled with a little wit,[2]
Perhaps, may censure this mysterious writ!
Because the Muse has peopled Caledon
With Panthers, Bears, and Wolves, and beasts unknown,
As if we were not stock'd with monsters of our own.
Let Aesop answer, who has set to view
Such kinds as Greece and Phrygia never knew;
And Mother Hubbard,[3] in her homely dress
Has sharply blam'd a British Lioness,
That queen, whose feast the factious rabble keep,
Expos'd obscenely naked and asleep.
Led by those great examples, may not I
The wanted organs of their words supply?
If men transact like brutes, 't is equal then
For brutes to claim the privilege of men.
   Others our Hind of folly will indite
To entertain a dang'rous guest by night.
Let those remember that she cannot die
Till rolling time is lost in round eternity;
Nor need she fear the Panther, tho' untam'd,
Because the Lion's peace was now proclaim'd * * *
   Now the Hind, whose noble nature strove
T' express her plain simplicity of love,
Did all the honors of her house so well,
No sharp debates disturb'd the friendly meal.
She turn'd the talk, avoiding that extreme,
To common dangers past, a sadly pleasing theme;[4]
Rememb'ring ev'ry storm which toss'd the State,
When both were objects of the public hate,
And dropp'd a tear betwixt of her own children's fate.
   Nor fail'd she then a full review to make

---

[1] The next section of the poem is a discussion between the hind and the panther as they walk through the woods, a discussion covering the chief issues, historical and doctrinal, separating the Anglican and Catholic churches.

[2] Ll. 1-15: How are these lines an apology for the use of Dryden's kind of Menippean fable to treat a theological question?

[3] Ll. 8: Mother Hubbard: If, in studying Spenser, you studied *Mother Hubbard's Tale*, compare it to *The Hind and the Panther*. How would it justify Dryden's practice in this poem?

[4] During what period in the recent past had the "hind" and the "Panther" both been persecuted and both supported "an exil'd heir," a king driven out?

Of what the Panther suffer'd for her sake:
Her lost esteem, her truth, her loyal care,
Her faith unshaken to an exil'd heir,
Her strength, t' endure, her courage to defy,
Her choice of honorable infamy.
On these, prolixly thankful, she enlarg'd;
Then with acknowledgments herself she charg'd;
For friendship, of itself an holy tie,
Is made more sacred by adversity.
Now should they part, malicious tongues would say
They met like chance companions on the way,
Whom mutual fear of robbers had possess'd:
While danger lasted, kindness was profess'd;
But that once o'er, the short-liv'd union ends,
The road divides, and there divide the friends.[1]

## [The Hind's Fable to the Panther Explaining Her Side of the Story]

The dame[2] replied: "'T is sung in ev'ry street,
The common chat of gossips when they meet;
But, since unheard by you, 't is worth your while
To take a wholesome tale, tho' told in homely style.

"A plain good man,[3] whose name is understood,
(So few deserve the name of plain and good,)
Of three fair lineal lordships stood possess'd,
And liv'd, as reason was, upon the best. * * *
"This grateful man, as Heav'n increas'd his store,
Gave God again, and daily fed his poor.
His house with all convenience was purvey'd;
The rest he found, but rais'd the fabric where he pray'd;[4]
And in that sacred place his beauteous wife
Employ'd her happiest hours of holy life.
"Nor did their alms extend to those alone
Whom common faith more strictly made their own;
A sort of Doves were hous'd too near their hall,
Who cross the proverb, and abound with gall.
Tho' some, 't is true, are passively inclin'd,
The greater part degenerate from their kind;
Voracious birds, that hotly bill and breed,
And largely drink, because on salt they feed.
Small gain from them their bounteous owner draws,
Yet, bound by promise, he supports their cause
As corporations privileg'd by laws.[5]

---

[1] The Panther next tells a fable explaining her grievances against the Hind.
[2] Dame: The Hind replies with her fable.
[3] Plain good man: King James II.
[4] James' own Catholic place of worship.
[5] Are the "doves symbols of the Catholic Church or the Established Anglican church? Doves are Venus' birds; what is Dryden pointing to when he mentions that these doves "hotly bill"? What is their water and salt? their privilege?

"That house which harbor to their kind affords[1]
Was built, long since, God knows, for better birds;
But flutt'ring there, they nestle near the throne,
And lodge in habitations not their own,
By their high crops and corny gizzards known.
Like harpies, they could scent a plenteous board;
Then to be sure they never fail'd their lord:
The rest was form, and bare attendance paid;
They drunk, and ate, and grudgingly obey'd. * * *
"Their flesh[2] was never to the table serv'd;
Tho' tis not thence inferr'd the birds were starv'd;
But that their master did not like the food,
As rank, and breeding melancholy blood.
Nor did it with his gracious nature suit,
Ev'n tho' they were not Doves, to persecute;
Yet he refus'd (nor could they take offense)
Their glutton kind should teach him abstinence.[3]
Nor consecrated grain their wheat he thought,
Which, new from treading, in their bills they brought;
But left his hinds[4] each in his private pow'r,
That those who like the bran might leave the flour.
He for himself, and not for others, chose,
Nor would he be impos'd on, nor impose;
But in their faces his devotion paid,
And sacrifice with solemn rites was made,
And sacred incense on his altars laid.
"Besides these jolly birds, whose crops impure
Repaid their commons with their salt manure,
Another farm he had behind his house,
Not overstock'd, but barely for his use;[5]
Wherein his poor domestic poultry fed,
And from his pious hands receiv'd their bread.
Our pamper'd Pigeons with malignant eyes
Beheld these inmates, and their nurseries;
Tho' hard their fare, at ev'ning and at morn,
A cruse of water and an ear of corn,
Yet still they grudg'd that modicum, and thought
A sheaf in ev'ry single grain was brought.
Fain would they filch that little food away,
While unrestrain'd those happy gluttons prey.
And much they griev'd to see so nigh their hall
The bird that warn'd St. Peter of his fall;[6]

---

[1] What is the historical allegory of lines 955-963?
[2] Their flesh: Dove's flesh was not served in the good man's house.
[3] To what does the "good man's" refusal to have the doves instruct him in abstinence refer?
[4] Hinds: i.e., his servants, the people of England.
[5] What is the "other farm" where James kept his own private, domestic poultry?
[6] Cf. Matthew XXVI: 31-75. How could the cock come to be an allegory for conscience and the priest on the basis of a symbolic interpretation of the scene in Matthew?

That he should raise his miter'd crest on high,
And clap his wings, and call his family
To sacred rites; and vex th' ethereal pow'rs
With midnight matins at uncivil hours;
Nay more, his quiet neighbors should molest,
Just in the sweetness of their morning rest.
"Beast of a bird, supinely when he might
Lie snug and sleep, to rise before the light!
What if his dull forefathers us'd that cry,
Could he not let a bad example die?
The world was fall'n into an easier way;
This age knew better than to fast and pray.[1]
Good sense in sacred worship would appear
So to begin, as they might end the year.
Such feats in former times had wrought the falls
Of crowing Chanticleers in cloister'd walls.[2]
Expell'd for this, and for their lands, they fled;
And sister Partlet, with her hooded head,
Was hooted hence, because she would not pray abed.
The way to win the restiff world to God
Was to lay by the disciplining rod,
Unnatural fasts, and foreign forms of pray'r:
Religion frights us with a mien severe.
"T is prudence to reform her into ease,
And put her in undress to make her please:
A lively faith will bear aloft the mind,
And leave the luggage of good works behind.
"Such doctrines in the Pigeon-house were taught. * * *
"After a grave consult what course were best,
One,[3] more mature in folly than the rest,
Stood up, and told 'em, with his head aside,
That desp'rate cures must be to desp'rate ills applied:
And therefore, since their main impending fear
Was from th' increasing race of Chanticleer,
Some potent bird of prey they ought to find
A few profess'd to him and all his kind:
Some haggard Hawk, who had her eyry nigh,
Well pounc'd[4] to fasten, and well wing'd to fly;
One they might trust their common wrongs to wreak:
The Musket and the Coystrel were too weak,[5]

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[1] Why does Dryden represent the doves as resenting the asceticism of the chickens and yet envying them their small grain?

[2] Chanticleer: The rooster in Chaucer's *Nun's Priest Tale*; if you read this story in grade school (*The Cock and the Fox*), did you think of the rooster as an allegory for a priest? Can you tell that he is?

[3] One: One pigeon. The man referred to is Gilbert Burnet, later Bishop of Salisbury and an intimate of William of Orange.

[4] Pounc'd: Provided with pounces (talons).

[5] Musket and Coystrel: Sparrow-hawk and Windhover.

Too fierce the Falcon;
'But, above the rest,
The noble buzzard ever pleas'd me best:
Of small renown, 't is true; for, not to lie,
We call him but a hawk by courtesy.
I know he haunts the Pigeon-house and farm,
And more, in time of war, has done us harm;
But all his hate on trivial points depends:
Give up our forms, and we shall soon be friends.
For Pigeons' flesh he seems not much to care;
Cramm'd Chickens are a more delicious fare.
On this high potentate, without delay,
I wish you would confer the sovereign sway:
Petition him t' accept the government,
And let a splendid embassy be sent.'

"This pithy speech prevail'd, and all agreed,
Old enmities forgot, the Buzzard should succeed.
"Their welcome suit was granted soon as heard,
His lodgings furnish'd, and a train prepar'd,
With B's upon their breast, appointed for his guard.
He came, and, crown'd with great solemnity,
'God save King Buzzard!' was the gen'ral cry.[1]

* * *

And much the Buzzard in their cause did stir,
Tho' naming not the patron,[2] to infer,
With all respect, he was a gross idolater.
"But when th' imperial owner[3] did espy
That thus they turn'd his grace to villainy,
Not suff'ring wrath to discompose his mind,
He strove a temper for th' extremes to find,
So to be just, as he might still be kind;
Then, all maturely weigh'd, pronounc'd a doom[4]
Of sacred strength for ev'ry age to come.
By this the Doves their wealth and state possess,
No rights infring'd, but license to oppress:
Such pow'r have they as factious lawyers long
To crowns ascrib'd, that kings can do no wrong.
But, since his own domestic birds have tried
The dire effects of their destructive pride,
He deems that proof a measure to the rest,
Concluding well within his kingly breast
His fowl of nature too unjustly were oppress'd.
He therefore makes all birds of ev'ry sect
Free of his farm, with promise to respect
Their several kinds alike, and equally protect.

---

[1] What does Dryden seem to be warning James about here?

[2] Who did the pigeons claim was the "patron" of their cause? Why does King Buzzard not name the "patron"? What are his reasons for taking up the pigeons' cause?

[3] The imperial owner: The good man, James.

[4] How do the lines which follow relate to James' declaration of toleration for all religions?

His gracious edict the same franchise yields
To all the wild increase of woods and fields,
And who in rocks aloof, and who in steeples
builds;
To Crows the like impartial grace affords,
And Choughs and Daws, and such republic birds;
Secur'd with ample privilege to feed,
Each has his district, and his bounds decreed:
Combin'd in common int'rest with his own,
But not to pass the Pigeons' Rubicon.[1]
"Here ends the reign of this pretended Dove;[2]
All prophecies accomplish'd from above. * * *
The Passive Church,[3] that with pretended grace
Did her distinctive mark in duty place,
Now touch'd, reviles her Maker to his face.
"What after happen'd is not hard to guess:
The small beginnings had a large increase,
And arts and wealth succeed, the secret spoils of
peace.
'T is said, the Doves repented, tho' too late,
Become the smiths of their own foolish fate:
Nor did their owner hasten their ill hours;
But, sunk in credit, they decreas'd in pow'r;
Like snows in warmth that mildly pass away,[4]
Dissolving in the silence of decay. * * * "
Thus did the gentle Hind her fable end,
Nor would the Panther blame it, nor commend;
But, with affected yawnings at the close,
Seem'd to require her natural repose;
For now the streaky light began to peep,
And setting stars admonish'd both to sleep.
The dame withdrew, and, wishing to her guest
The peace of Heav'n, betook her self to
rest.
Ten thousand angels on her slumbers wait
With glorious visions of her future state.

The Hind and the Panther: General reading and discussion questions.

1. Compare and contrast Swift's representation of the Established and Catholic churches (Martin and Peter) with Dryden's in this fable. What excellencies do both apologists claim for their respective churches? Which fable works best as a religious-historical allegory? Why?
2. Compare Dryden's skill in handling the "human fable" in Absalom and Achitophel with his skill in handling the "animal fable" in The Hind

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[1] What is meant by "crossing the Rubicon"?
[2] Pretended dove: King Buzzard. Dryden apparently thought the declaration of toleration would end James' problems and dissolve religious strife in England.
[3] The Passive Church: The Anglican, "Established" Church.
[4] What future does the Hind predict for the "Church of the Doves"?

and the Panther. Which fable makes the better satire? Which religious-historical situation presented the satirist with the easier target: The Whig-Dissenting plot under Charles or the Protestant position under James? The Hind and the Panther ends with a declaration of toleration and a drowsy denouement, whereas Absalom and Achitophel ends with Charles thundering and God giving assent; do the differing endings suggest how Dryden's sense of rhetorical strategy dictated that, as Catholic poet, he develops an attitude (ethos) toward his largely Protestant audience different from that which he had developed as a Protestant poet?

3. In Absalom and Achitophel, Dryden adopts a superficially worldly ethos, for instance in his portrait of Charles; his "mask" suggests that he and his audience are accustomed to tolerating little vices of excess. However, in The Hind and the Panther, Dryden constantly emphasizes purity: the purity of the Hind, its heavenly hue, its innocence, the asceticism of Chanticleer, the purity of the good old man. How do you account for this change in satiric strategy; does it have to do with the new audience which he has to win over or with his new subject? What groups are in Dryden's audience; how is Dryden's satiric strategy like James' political strategy? How are James and the Catholic claim subjects which preclude an easy, worldly-wise attitude.

## C. Menippean Satire II: Swift on the Rise of Science and the Significance of Humane letters

In your ninth-grade Satire unit, you encountered "The Fable of the Spider and the Bee," prefaced with the introduction which is reproduced here. Reread the introduction, the fable, and the commentary on the fable by Aesop. Then try to explore this fable as an alternative representation of the values which are central in the third book of Gulliver's travels:

> In the late-17th and early-18th centuries, during the period when systematic scientific study was first getting under way in England, there arose a dispute between those who felt that the new scientific study of mathematics and matter was the most promising form of learning and those who felt that the older patterns of studying the literatures and philosophies of various ancient civilizations for their wisdom was a more profitable pursuit. Swift represents this quarrel in the fable of the Spider and the Bee. The bee has just flown through a portion of the spider's web and wrecked it completely.

### THE FABLE OF THE SPIDER AND THE BEE

"Rogue, rogue," replied the spider, "yet methinks you should have more respect to a person whom all the world allows to be so much your betters." "By my troth," said the bee, "the comparison will amount to a very good jest, and you will do me a favour to let me know the reasons that all the world is pleased to use in so hopeless a dispute." At this the spider, having swelled himself into size and posture of a disputant, began his argument in the true spirit of controversy, with a resolution to be heartily scurrilous and angry, to urge on his own reasons, without the least regard for the answers or objections of his opposite, and fully predetermined in his mind against all conviction.

"Not to disparage myself," said he, "by the comparison with such a rascal, what art thou but a vagabond without house or home, without stock or inheritance, born to no possession of your own, but a pair of wings and a drone-pipe? Your livelihood is an universal plunder upon nature; a freebooter over fields and gardens; and for the sake of stealing will rob a nettle as easily as a violet. Whereas I am a domestic animal, furnished with native stock within myself. This large castle (to show my improvements in the mathematics) is all built with my own hands and the materials extracted altogether out of my own person.

"I am glad," answered the bee, "to hear you grant at least that I am come honestly by my wings and my voice; for then, it seems, I am obliged to Heaven alone for my flights and my music; Providence would never have bestowed on me two such gifts without designing them for the noblest ends. I visit indeed all the flowers and blossoms of the field and the garden; but whatever I collect from thence enriches myself, without the least injury to their beauty, their smell or their taste. Now, for you and your skill in architecture and other mathematics I have little to say: in that building of yours there might, for aught I know, have been labor and method enough, but by woeful experience for us both, 'tis too plain, the materials are naught, and I hope you will henceforth take warning, and consider duration and matter as well as method and art. You boast, indeed, of being obliged to no other creature, but of drawing and spinning out all from yourself; that is to say, if we may judge of the liquor in the vessel by what issues out, you possess a good plentiful store of dirt and poison in your breast; and, tho' I would by no means lessen or disparage your genuine stock of either, yet I doubt you are somewhat obliged for an increase of both, to a little foreign assistance. Your inherent portion of dirt does not fail of acquisitions, by sweeping exhaled from below; and one insect furnishes you with a share of poison to destroy another. So that in short, the question comes all to this--which is the nobler of the two, that which by a lazy contemplation of four inches round, by an overweening pride, feeding and engendering on itself, turns all into excrement and venom, produces nothing at last, but flybane and a cobweb; or that which, by an universal range, with long search, much study, true judgment, and distinction of things, brings home honey and wax."

This dispute was managed with such eagerness, clamor, and warmth, that the two parties of books in arms below stood silent for a while, waiting in suspense what would be the issue, which was not long undetermined, for the bee grown impatient at so much loss of time, fled straight away to a bed of roses, without looking for a reply, and left the spider like an orator, collected in himself and just prepared to burst out.

It happened upon this emergency that Aesop broke silence first. "The disputants," said he, 'have admirably managed the dispute between them, have taken in the full strength of all that is to be said on both sides, and exhausted the substance of every argument pro and con. It is but to adjust the reasonings of both to the present quarrel, then to compare and apply the labors and fruits of each as the bee has learnedly deduced them; and we shall find the conclusions fall plain and close upon the Moderns and us. For pray, gentlemen, was ever anything so modern as the spider in his air, his turns, and his paradoxes? He argues in the behalf of you his brethren and himself, with many boastings of his native stock and great genius, that he spins and spits wholly from himself, and scorns to own any obligation or assistance from without. Then he displays to you his great skill in architecture, and improvement in the mathematics. To all this the bee, as an advocate retained by us the Ancients, thinks fit to answer; that if one may judge of the great genius or inventions of the Moderns by what they have produced, you will hardly have countenance to bear you out in boasting of either. Erect your schemes with as much method and skill as you please; yet if the materials be nothing but dirt, spun out of your own entrails (the guts of modern brains) the edifice will conclude at last in a cobweb, the duration of which, like that of other spiders' webs, may be imputed to their being forgotten, or neglected, or hid in a corner. For anything else of genuine that the Moderns may pretend to, I cannot recollect, unless it be a large vein of wrangling and satire, much of a nature and substance with the spider's poison; which, however, they pretend to spit wholly out of themselves, is improved by the same arts, by feeding upon the insects and vermin of the age. As for us the Ancients, we are content with the bee to pretend to nothing of our own, beyond our wings and our voice, that is to say, our flights and our language. For the rest, whatever we have got, has been by infinite labor and search, and ranging through every corner of nature; the difference is, that instead of dirt and poison, we have rather chose to fill our hives with honey and wax, thus furnishing mankind with the two nobles of things, which are sweetness and light.'

General Discussion on Composition Problems:

In your ninth-grade examination of this fable, you were not given Aesop's explanation of it but were asked what the spider stands for and what the bee, what the habitat of each stands for and what his laborings. Finally, you were asked to judge on which side, in the battle between "ancients" and "moderns," between men who cared for humane letters and men who cared for scientific pursuits, Swift stands. Aesop's answer and your reading of Gulliver should have settled that for you. Now regard Gulliver's Voyage III as an alternative 'metaphor' for the satiric position set forth in the "Fable of the Spider and the Bee."

1. One of Swift's methods of representing deductive science, mathematics, geometry, astronomy, music, physics and allied sciences, is through placing the mathematical diagrams and figures of these sciences in absurd, impractical places. Trace how Swift does this in the spider's "habitat" and in Laputa. Is Swift making a profound comment on science in his portrait of the character of the Spider's flimsy geometric web; in his portrait of the impractical uses of mathematical figures in Laputa? Why does Swift emphasize the impractical character of the scientic? You may find Jan Vanden Berg's Changing Nature of Man and the UNESCO "Tensions and Technology" series helpful as you formulate an answer.

2. The fable of the Spider and the Bee represents the spider as spitting forth a plentiful store of dirt and poison, of study of matter and learning in the art of disputatiousness. Go through Book III carefully and notice how Swift uses the study of dirt of various kinds to represent science's concern for "matter." Then go through the book and discover where he sees innovation, as contributing to man's disputatiousness and destructiveness in wartime and peacetime.

    a. What does the fact that both the King of Laputa and the Lindolinians can use the same "scientific" inventions indicate about the moral use of new weapons or inventions?
    b. To what extent are the proposals which projector Gulliver and his projector friends set forth in Chapter VI, for the solution of political problems, proposals based on principles similar to those of projector who makes "A Modern Proposal"?

3. The "Bee" claims only to have its own flights and music, its wings and voice, but to gather from the fields of ancient wisdom sweetness (aesthetic delight) and light (moral wisdom); honey and candlewax. Swift is setting forth the virtue of learning "good form" and goodness from a study of past civilization.

    a. How is Munodi's estate like the bee's domain?
    b. How are Brutus, Socrates, Epaminondus, Cato the Younger, Junius, and Sir Thomas More members of the bee's domain; why are these men heroes to Swift, Tory and lover of liberty? Are they really "heroes" to Gulliver; that is, has he up to this point respected the values for which they stand? Does he in the remainder of Book III?
    c. From your ninth grade study of Homer, what would place him in the bee's domain (of Chapter VIII); what in Aristotle's understanding of science separates him from the modern scientists portrayed in the Grand Academy of Lagado?
    d. Who preached the "sweetness and light" represented in the King of Luggnagg's seal: a king lifting up a lame beggar from the earth? To what extent does the King of Luggnagg live by his seal's message?

4. Which satiric fable presents the more persuasive picture of the limitations of scientific endeavor separated from moral concern and the importance of study of man's civilized past; the animal fable of "The Spider and the Bee" or the human fable of Book III? Could you display the central content of Book III in an animal fable?

D. Menippean Satire II: Swift on The Nature of Man

In Book IV of Gulliver's Travels, one encounters a more complicated kind of animal fable than any of those previously introduced in this unit, and an animal fable which has probably caused critics more puzzlement than the human fables in Books I, II, and III of Gulliver. The book centers its interest in two kinds of animals: ape-like Yahoos and horsy Houyhnhnms. What the Yahoos mean generally all critics agree, but many critics disagree as to their religious implications. Critics know the Yahoos reflect on the 18th century's love of luxury (and ours), on its corrupt politics (and ours), on its wars (and ours); but they disagree concerning what they say about the roots of appetite, dishonesty and violence in man and what they imply as to how such roots may be removed, if at all. Again, the Houyhnhnms look like "ideal horses," models for ideal people; but many critics see their horse world as performing much more complex functions in the satire. With Book IV Gulliver ends his journeys, and we, as critics, have to decide if, in the end, he is more "gull" or giant. And in Book IV, Swift knits up his satiric feast.

## Book IV, "A Voyage to the Houyhnhnms":

### Chapter I - Study Questions

1. What change has Gulliver made in his occupation?
2. What kinds of men make up the crew of Gulliver's ship, the *Adventurer*?
3. What does Gulliver's crew do with him after the mutiny?
4. What is Gulliver's reaction to the strange animals he first meets in this new land?
5. How is Gulliver saved from the beasts which attack him?
6. What is the first word of horses' language that Gulliver speaks?

### Chapter I - Discussion Questions

1. What is illustrated by Gulliver's assumption that the natives of this land are savages, even before he ever sees them?
2. What is implied by Gulliver's failure to observe the similarities between the Yahoos and human beings?
3. Why does Gulliver first assume that the intelligent horses must be magicians? Could Gulliver's assumption be partially explained by another Menippean satire, *The Golden Ass*?

### Chapter II - Study Questions

1. Gulliver attempts to gain favor with the horses by offering them cheap trinkets. What does this passage illustrate about Gulliver's nature in comparison with Houyhnhnm nature; about Gulliver's arrogance?
2. Why does Swift emphasize the close similarity between Gulliver and the Yahoos?
3. What is Gulliver's purpose in telling of his diet and good health in the land of the Houyhnhnms? How does this set up any later comments that Swift may wish to make on the effects of commerce, luxury, and overindulgence?
4. The Yahoos are said to eat the flesh of "asses & dogs," foods which in the Old Testment are treated as unclean and forbidden by God, and foods which 17th and 18th-century Christian preachers made symbolic of the appetites of the "beast in man." How does the diet of the Yahoos suggest what they stand for?

### Chapter III - Study Questions

1. To what does Gulliver compare the speech of the horses?

2. Why is the horse so willing to teach Gulliver?
3. What is the meaning of the word Houyhnhnm?
4. How does the horse react when he learns that Gulliver's clothes are not really a strange type of skin?

Chapter III - Discussion Questions

1. What is the significance of Gulliver's referring to the horse as "my master"? Recall Gulliver's sense of personal dignity in the land of the giants. What does the use of the word master indicate about Gulliver's pride now?
2. Gulliver, in several places, has hinted that the Dutch and Sea Traders neither behave as Christians nor are regarded as Christians (Book III, Chapter IX, particularly) outside the Christian world (these remarks may glance both at the English royal family's connections with Holland and the connection of English deserters and London merchants with the Dutch). If the Dutch are no Christians, why does Gulliver now find himself so attracted to learning a new kind of "Dutch"? Is this detail significant?
3. The Houyhnhnms are astonished that Gulliver can learn. What assumption, common among human beings, is Swift commenting upon? What may be the implications of the remark, repeated several times in Book IV, that the Yahoos are unteachable? Of what does the fact that the Yahoos are like man in body but without speech or reason make them symbolic?
4. Gulliver tells us that the etymology of the word Houyhnhnm signifies the perfection of nature. What does this explanation tell us about human society? Is reason the "perfection of nature" in man?
5. What is Swift's purpose in making the body of Gulliver so curious to the master-horse? What is revealed by Gulliver's reluctance to let the Houyhnhnms know that his clothes are not his real skin? Does Swift's treatment of the appearance of the "Yahoo" body and the function of clothes have the same satiric object as his treatment of the appearance of the giants' bodies in Book III?

Chapter IV - Study Questions

1. What aspect of human behavior does the master-horse have difficulty in understanding?
2. How does the master-horse interpret Gulliver's explanation of the treatment of horses among human beings?
3. In what ways does the master-horse feel that Gulliver's people are inferior to the Yahoos?
4. Why is it so difficult for the master-horse to understand Gulliver's explanation of crime and vice among human beings?

Chapter IV - Discussion Questions

1. From your eighth and ninth-grade study of the "Uses of Language," can you indicate any limitations in the Houyhnhnm understanding of what language is for? Are their limitations, if they be limitations, like the misunderstanding of what language does and can do which besets the linguistic scientists who work in the Grand Academy of Lagado?

2. Gulliver relates, to the master-horse, the treatment of horses in Europe, and the master-horse is astonished that the horses endure such treatment. What point may Swift be making in this passage? Do men in Gulliver's time and ours endure equally harsh treatment from other Yahoos and receive equally little understanding as to why they endure their treatment?
3. The master-horse compares Gulliver's body unfavorably with that of the Yahoo and would remake him in the image of a horse. What aspect of each species' self-esteem is Swift commenting upon?
4. What kind of "perspective" on human vice is Swift endeavoring to create by making the Houyhnhmns innocent of such human vices as are practiced by Gulliver's shipmates and, indeed, by men in general?

Chapter V - Study Questions

1. How are the various causes which Gulliver assigns to European wars similar to each other?
2. What convinces the master-horse that human beings are Yahoos distorted?
3. How does Gulliver characterize the tribe of lawyers?

Chapter V - Discussion Questions

1. Gulliver says that he told the master-horse "the most material points" about society in Europe. How has Gulliver's perspective on European civilization changed since he first described it to the King of Brobdingnag? Does this suggest any new humility in Gulliver or any new pride? To emphasize his country's valor and the horses' ignorance, Gulliver gives the master-horse a description of weapons, their uses and effects. What does valor mean to Gulliver and what ignorance?
2. What is the Revolution and long war with France to which Gulliver adverts in paragraph two? Why would a Tory satirist emphasize the killing and destruction in this war; where has Swift treated it before? What are the specific issues to which Swift adverts when he has Gulliver speak of the causes of war: whether flesh be bread, or bread be flesh, etc. . .? How is Swift's technique here like his technique in the "Tale of Jack, Peter, and Martin" and his technique in speaking of Big Endians and Little Endians, High-Heelers and Low-Heelers. To what extent does Gulliver's exposition on wars characterize the Revolution and the long war with France; to what extent does it characterize all wars? What may be the subject which Swift is treating in having Gulliver tell of wars caused by alliances of blood or marriage?
3. Reason is sometimes spoken of as the "image of God" in Swift's time; when did the "corruption of that faculty" take place in Milton's (and Swift's) picture of the world? How does the "corruption of that faculty" function when linked with Yahoo appetites? Does the speech by the master-horse give you a clue as to what the Yahoos symbolize and what the Houyhnhnms?
4. Compare the Houyhnhnms idea that "nature" (the laws of nature referred to in the Declaration of Independence) and "reason" are enough to rule a state with the European lawyer's dependence on custom and precedent (customary law). Look up these two kinds of law in a reference book. Why does Swift so despise the one kind of law and its servants?

## Chapter VI - Study Questions:

1. Why is it so difficult for the master-horse to understand Gulliver's explanation of the function of medicine and physicians? Does the opening paragraph of the chapter give a fair account of the reasons why physicians are needed in "Yahooland"?
2. In this passage about medicine, why does Gulliver refer to some human beings as Yahoos?
3. What description does Gulliver give of the characters of Ministers of State and the signs of nobility in his own land?

## Chapter VI - Discussion Questions

1. In this chapter Gulliver begins to refer to his own people as Yahoos. What does this usage indicate about his point of view? What does it indicate about his opinion of himself?
2. In the account of money, food, and drink, note the kinds of things Gulliver mentions. Relate this passage to other satires against luxury and commerce which you have read in this unit. What does Swift see as the root of misguided commerce? Does this "root" vice grow from the Yahoo in man, the corruption of the reasonable faculty, or both? What is the rhetorical function of the horses' freedom from disease?
3. Does Gulliver's picture of the secret of successful politics apply to all politicians? to Walpole alone? Does the general lack of health among the nobility bear any relation to the condition of the country which they are supposed to govern?
4. In telling of the different kinds of horses, what does the master-horse reveal about the kind of society the Houyhnhnms have? Does it differ from "Yahoo society" in being democratic or hierarchical?

## Chapter VII - Study Questions

1. Why does Gulliver hope to spend his life among the Houyhnhnms?
2. What has mankind done with the small reason given it by nature?
3. What similarities does the master-horse find between the Yahoos and Gulliver's people?
4. Why does Gulliver start referring to the master-horse as "my master" and "His Honour"?

## Chapter VII - Discussion Questions

1. Does Gulliver's new perspective on man, as confessed in this chapter, suggest a new humility or a new pride in Swift's _persona_? What does Gulliver's decision to remain with the Houyhnhnms reveal about the depth of his professed love of country and family?
2. 18th-century philosophers sometimes defined "man" as a rational animal; how does the master-horse modify that definition, first, so that animal implies _Yahoo_ (or _creature with appetites naturally corrupt_) and, second, so that _natural_ implies _cleverly corrupt_. If the Yahoos are a figure for the natural corruption of the "animal" in man, what religious doctrine might explain how the Yahoo in man came to be?
3. In the chapter, Swift develops several "Yahoo emblems" for man's

activities, actions in which the Yahoos do exactly what men do, but since they lack reason do less damage in misbehaving. Make a chart of these emblems, describing how they are like the human activities described in Chapters V and VI and how they differ. Then indicate what makes the emblems satirize the human actions they emblemize.

| Yahoo Activities (VII) | How Like Human Activities (V and VI) | How Different from Human Activities (V and VI) | How Satirically Significant |
|---|---|---|---|
| 1. Fighting for food | 1. | 1. | 1. |
| 2. | 2. | 2. | 2. |

### Chapter VIII - Study Questions

1. What does Gulliver say is the governing principle of Houyhnhnm society?
2. What excellence do the horses require of themselves and emphasize in the training of their young?

### Chapter VIII - Discussion Questions

1. What does Gulliver give as the reason for the unteachableness of the Yahoos? Does this have a theological meaning? What is Swift doing when he has Gulliver admit that he is a Yahoo?
2. Gulliver remarks that the Houyhnhnms "are endowed by nature with a general disposition to all virtues"; what limitation in man's understanding of himself is Swift illustrating? The passage about the qualities of the horses makes them seem far superior to human beings; what characteristic of human excellences and virtues do they lack? The sole concern of the assembly of Houyhnhnms is their physical welfare; what does Swift indicate about their lives by telling of this simple concern? The Houyhnhnms pretty obviously function to expose the limitations in European society, or any society which fails to use the reason granted it; do they also suggest what man, with his corrupted reason, ought not to look to reason correct his human flaws?

### Chapter IX - Study Questions

1. What is the subject of debate at the Houyhnhnm assembly?
2. Why is there no need for writing in the land of the Houyhnhnms?
3. How do the horses prepare for death?

### Chapter IX - Discussion Questions

1. What considerations, human or divine, natural to man or ascribed to

God, are excluded in the Houyhnhnm attitude toward exterminating Yahoos; toward mating, bearing children, educating them, and disposing of the aged; toward benevolence (as distinct from charity), friendship (as distinct from love), physical comfort, and physical convenience? Is what is natural and "reasonable" for horses natural and reasonable for men? Are other excellences commanded of or possible to men?

### Chapter X - Study Questions

1. What memories of human existence make Gulliver desire to remain in the land of the Houyhnhnms?
2. Why is Gulliver always happy to listen to the conversations of the Houyhnhnms?
3. What attitude toward his family and friends in England does Gulliver have at this time?
4. What assembly decision does the master-horse relate to Gulliver?
5. What preparations does Gulliver make for leaving the land of the Houyhnhnms?

### Chapter X - Discussion Questions

1. What sorts of things is Gulliver glad to be able to observe no longer?
2. Note that, in his list of human characteristics, Gulliver mentions none of the virtues which even conservative Christian thinkers regard as possible to man, such virtues as charity and love; what does Gulliver reveal about himself by this omission? Whose family feelings does he seem to reflect?
3. Gulliver lists several Houyhnhnm subjects of conversation. What is the most noticeable feature of this list? What does this feature indicate about the lives of the Houyhnhnms?
4. What does Gulliver seem to be trying to do to his human nature? How?
5. Why do the Houyhnhnms decide to drive Gulliver from their land? What do these reasons suggest about the relationship between human depravity, human reason, and human social action?
6. What sides of "nature" are represented by the Yahoos and the Houyhnhnms? How does Gulliver stand in relation to these two extremes? If Gulliver could do as he wishes and achieve the perfection of the Houyhnhnms, what kind of creature would he become? Would he be what Pope calls "that reasoning, high, immortal things, just less than Jove, and much above a King" (cf. The First Epistle of the First Book of Horace; To Bolingbroke, p. 20 of Part I of this packet)?
7. Analyze carefully the tone of the final two paragraphs of Chapter X. What does this paragraph tell you about the meaning of Gulliver's groveling before the tidy rationality of the Houyhnhnms? What does the Houyhnhnms master's gentle raising of his hoof for Gulliver to kiss mean? Is Gulliver's willingness to prostate himself here appreciably different from his prostration of himself before the King of Luggnagg? Which is more fearful: the forced worship of a human tyrant or the self-induced worship of a seeming human possibility which must ever lie beyond man's reach (the possibility of absolute rationality)? Does it make sense for a "Yahoo" to worship the excellences which belong to the "Houyhnhnms"? Note how Swift handles Pedro de Mendez in Chapter XI.

## Chapter XI - Study Questions

1. What does Gulliver plan to try to do after he has left the horses' country?
2. How do the sailors react when they first find Gulliver?
3. Itemize the services which Pedro de Mendez performs for Gulliver.
4. Where is Gulliver most at home after he returns to his family?

## Chapter XI - Discussion Questions

1. Gulliver, after leaving the land of the Houyhnhnms, contemplates living on a small uninhabited island; what has his contemplation of Houyhnhnm society taught him about the _human_ art of sociability?
2. When Gulliver sees his first "natives," they are stark naked like Houyhnhnms; what in the Houyhnhnms seemed rationality now seems barbarism in people. Why? What does this tell you about the meaning of Gulliver's vision of reason (particularly when the same "reason" is seen in man)?
3. The savages shoot a poison arrow at Gulliver; is this such an arrow as a Yahoo might shoot? A seeming-rational European Yahoo? a Houyhnhnm?
4. The sailors treat Gulliver as a madman when they find him; he, in return, regards them as irrational Yahoos who deserve his fear and hatred. Who is mad and who sane in this scene? Have Gulliver's misfortunes, his vision of pure rationality, "impaired his reason"?
5. It may be remembered that Swift was an important Anglican clergyman when he wrote _Gulliver's Travels_ and that he wrote _Gulliver_ for an audience saturated in the Bible. When Christ describes those who are members of the "Kingdom of God" (Matthew XXV:34), he says, "I was hungry and ye gave me to eat; I was thirsty, and ye gave me to drink; I was a stranger and ye took me in; naked, and ye clothed me; I was sick and ye visited me; I was in prison and ye came unto me." When the members of the "Kingdom" deny that they have ever done this for Christ, he remarks that "Inasmuch as ye did it unto one of these my brethren, even these least, ye did it unto me." Compare the inventory of deeds which Pedro de Mendez has done for Gulliver with the inventory of deeds which the good do for the least. How many of these actions would be performed by Gulliver; by rational Houyhnhnms; by Yahoos; by European Yahoos as Gulliver conceives them? Gulliver condescends to treat Don Pedro "like an animal which had some little portion of reason"; what kind of creature would Matthew XXV:31 ff. make Gulliver? Is Gulliver mad or supremely rational, supremely malicious or supremely charitable?

## Chapter XII - Study Questions

1. What does Gulliver say that he has learned from his voyages?
2. What is Gulliver's reason for publishing the account of his travels?
3. Why doesn't Gulliver tell his countrymen how to find the land of the Houyhnhnms?
4. What does Gulliver have to say about _Pride_ in human beings?
5. What does Gulliver apparently find it necessary to do when in the company of other human beings?

Chapter XII - Discussion Questions

1. In paragraph 2, Gulliver summarizes what he wishes his reader to have learned from his book; does he also summarize what Swift would have us learn? How can Gulliver both hate and detest his species and publish a book for the Public Good?
2. What is the tone of the paragraph which begins "But this description. . . ."?
3. Narcissus and Eve behold their figures in a "glass" (the mirror of water) and love themselves. Their action is a conventional figure for pride. Gulliver does the same action, supposedly to habituate himself to tolerate human creatures; what do the last two pages of Gulliver say about humility and pride; what has Gulliver learned from Pedro de Mendez and what from the Houyhnhnms?

General Composition or Discussion Topics

1. Deane Swift, Swift's cousin, said concerning the Yahoos that the "nasty unteachable Yahoo reveals the deformity, blackness, corruptness of the vices of the disobedient against God." Hawkswaite, another 18th-century critic, said of the Yahoos that they represent "the individual man as he deviates from virtue; for the appetites of those abandoned to vice are not less brutal and sordid than those of a Yahoo for asses flesh." John Wesley treated the Yahoos as symbols of fallen men. But, whereas 18th-century critics saw Swift as a religious writer, portraying a part of man's nature in the Yahoo, 19th-century critics saw him as portraying, in the Yahoo, his full understanding of all that the human race is and drawing a "horrible outline of mankind degraded to a bestial state." On the basis of your analysis of Book IV, support one or the other of these positions; your analysis must include some account of what the Houyhnhnms are if the Yahoos are what you say that they are.
2. Using Christensen's methods of analyzing levels in a paragraph (Paragraph Unit, Grade 10), analyze the next to the last paragraph of Gulliver IV, Chapter VI. Then write an analogous paragraph, imitating, structure for structure and level for level, Swift's paragraph.
3. Try to write a fable about "Yahoos" in which you expose modern vices using the technique which Book IV, Chapter VII uses to expose 18th-century vices. Try particularly to capture the "objective" tone (ethos) of Chapter VIII while you, at the same time, flay some modern social or private evil.
4. Gulliver's Travels may be considered a "book of marvels" written for an age for which marvels, save only the marvel of man's ingenious folly, had ceased to exist. The marvel of man's folly Swift presents in the concrete allegories, fables, and "pictures" in his book. Swift may be regarded as playing off his book against such an ancient "book of marvels" as the Odyssey, written for an age which could also imagine and present in heroic allegory the marvel of man's moral excellence. Compare the following:

   a. The social organization of the Giants in Brobdingnag with the social organization of the Cyclops on Polyphemus' island.

b. The immortality given the Struldbruggs with the immortality promised by Calypso.
c. The function of the appearance of the ghosts from the past on the Isle of Magicians with the function of the appearance of the ghosts from Homer's Hades.
d. Laputa and its music with the Wandering Rocks, Scylla and Charybdis, and the Sirens.
e. Munodi's estate (and the fake Utopian worlds which surround it) with the land of the Phoenicians.
f. Houyhnhnm - land where men, worshipping reason, wish to make themselves "horses" with Circe's island where men, worshipping the senses, make themselves pigs.
g. Gulliver's return to his wife with Odysseus' return to Penelope. How do the differences between Homer's incidents and the analogous incidents in Gulliver's "Odyssey" clarify the meaning of Gulliver's journey?

## Parody: Mock Epic: Alexander Pope, "The Rape of the Lock"

Your ninth-grade satire unit includes a section on the devices of satire: irony, parody and so forth. The ninth-grade epic unit contains a mock-epic selection, the concluding part of the Wind in the Willows. Here Toad is treated, in mock-serious style, as doing Odysseus' kind of task in purging his house of the stoats and weasels. Parody may imply at least two devices: such imitation of a style as makes the style ridiculous or such imitation of an action as makes the imitation action ridiculous. Mock epic is the second kind of parody. The mock epic does not mock the epic style of epic poetry; it imposes the epic style on an essentially trivial subject, action, or society, and the grand subjects, actions, and societies to which the epic style is appropriate. When the epic style forces such a comparison, the real triviality of what has been assigned, artificial importance is laid bare.

Pope had a perfect subject for mock-epic in The Rape of the Lock: a young London socialite, Lord Petre, had cut off a lock from the head of a pretty young girl, who also belonged to court society, Arabella Fermor. London society (Queen Anne's reign) was in a terrible state over all this. The characters in Pope's epic begin the day in London proper. Belinda (Arabells Fermor), very well equipped, takes her "epic journey" westward up the Thames to the Queen's country palace at Hampton Court. She reaches the socialite's paradise, and there she fights her great epic battles. It's all very important, what she does.

In reading the poem remember that an epic is usually a "mixed fiction"; that what happens in the human world is historically true. The cutting of the lock actually happened. What happens in the machinery of a poem (the part which treats of Gods, demi-Gods, infernal beings, and fable-places) is usually allegorical and interpretive of what happens in the historically true part. Athena's care for Odysseus both indicates that he is a wise (or "versatile") man and interprets the wisdom of this action; and Pope wants one, in reading his poem, to be equally conscious of what the care of his "gods and goddesses" indicates:

(1) Sylphs, who live in the air, care for coquettes, and sylph actions explain the action of coquettes (ll. 59-66).
(2) Nymphs, who live in the water, care for soft, yielding ladies, gals who "Can't Say No," in the words of the popular song.
(3) Gnomes, who live in the earth, care for prudes, ladies who are "Excessively or priggishly attentive to propriety or oversensitive to slight breaches of decorum."
(4) Salamanders, who live in the element of fire, care for quarrelsome, nagging, shrewish ladies.

Pretty obviously, the gods in this poem are very important. Pope explains where he got the idea for them in his opening letter to Arabella. As you read the poem, watch what the sylphs, nymphs, and gnomes do and whom each species of god protects. The supernatural actions interpret the coquetry, pliancy, and priggishness of the main characters in the poem. In general, keep a sharp eye for situations and scenes which ask that you recall similar epic scenes in Homer, Spenser, or Milton. A mock epic is neither mock nor epic nor fun unless one remembers real epics and what the heroes in them stood for and aginst.

Reading Questions: Canto I

1. The phrase "trivial things" refers to what incident?
2. Why does the satirist invoke "Caryl" as his muse? Why doesn't he claim supernatural inspiration?
3. Why is Belinda's dressing ritual called the "rite of Pride"?
4. Who is Belinda's priestess, and what does she do. What is the image which Belinda, the superior priestess, worships?
5. What does the "rite of Pride" tell about the function of worldwide commerce?

Discussion Questions: Canto I

1. Compare the speech of the sylph, guardian of coquettes, with Satan's speeches to Eve in Paradise Lost. Notice first how Ariel's position in giving the dream resembles Satan's in giving his dream (Paradise Lost, Book IV, 800). Then compare Satan's dream speech to Eve (Book V, ll. 37ff.) and his later temptation speech ("Fairest resemblance of thy maker fair," PL, IX, 538 ff.) with Ariel's speech to Belinda. Notice both the similarities and the differences between the appeals made by Satan and those made by Ariel. Would Ariel appear to be tempter, guardian angel, or both? Is Belinda Eve-unfallen, Eve-fallen, or both?
2. Narcissus worships himself in a pool. Eve, when she awakens, admires herself in a pool, an action which foreshadows her later fall through pride. Belinda, when she awakens, worships herself in a mirror. In the light of symbolic tradition, what is the meaning of Belinda's "sacred rites of pride"? How does her morning worship compare with the morning worship of Adam and Eve (PL, Book V)?

Reading Questions: Canto II

1. Why is Belinda compared with the sun rising here (cf. Canto I, l. 12)?

2. Why are the Nymphs and youths who shine about Belinda invited to adore in her and her ornaments?
3. Belinda and Cupid are said to detain their slaves in the labyrinth of Belinda's locks; where are epic-heroic "slaves" usually detained when captured by a woman?
4. What do the objects which the Baron sacrifices in his morning sacrifice suggest about his past life and loves?
5. How can one tell from Ariel's speech to the sylphs, sylphides, and company that their job is to tend a chaste coquette and not a prude, a wanton, or a shrew? What makes a coquette?

Discussion Questions: Canto II

1. In what scenes does Belinda in her barge journey up the Thames like any other epic hero in journey?
2. To what extent is Belinda interested in "Jews and infidels" and their adoration of the cross? Does the sun imagery and the previous description of the rite of pride define the character of her adoration of the sparkling cross?
3. To what extent is Belinda, with her labyrinthine locks, a mock-epic Dido, Calypso, or Circe?
4. Compare Ariel's speech "Ye Sylphs and Sylphids. . .Fays, Fairies, Genii, Elves, and Daemons," with the speeches of Satan and his colleagues in Book II of Paradise Lost, speeches which begin with similar catalogues of titles and make similar efforts to define the roles of the spirits.
5. Ariel's speech makes some pretense to seeing into the future and making provision for Belinda's salvation from evil; comapre it to God's provident speeches to Christ and the guardian angels (Paradise Lost, Book III). Does Pope treat the sylphs more as angels or devils, preservers from temptation or preservers of temptation? Analyze the ambiguities in such lines as "Or stain her honor, or her new brocade" (cf. 105-108).
6. Ariel announces that the omens suggest that something evil will befall the fair, even as the omens in the Odyssey forecast death to the wooers. The possible catastrophes seem to be of two kinds. List these in two groups, and describe what satiric effect Pope achieves by comparing the two.
7. Belinda's petticoat, stiff with hoops and armed with ribs of whale, protects her somewhat as Achilles' Aeneas', and the Red Cross Knight's armors protect them. What is Pope doing with this mock-epic comparison? Why the fifty chosen sylphs?

Reading Questions: Canto III

1. Why does Pope suggest that the Hampton Court Palace to which Belinda's barge finally makes it is a kind of "Paradise" or Elysian field "forever crowned with flowers"?
2. Why does Pope bring in his very uncourtly lines recalling what the afternoon brings to London, Queen Anne's subject town?
3. Epic battles usually take place in three movements: first, the "goods" are ahead, then the "bads" lead, and finally, the "goods" win. How many stages of the three are fought in Canto III, and who is the champion of the "bads"? What is the fight about?

## Discussion Questions: Canto III

1. Go through the canto and analyze what Pope is doing in the lines where he balances disparate objects or values (e.g. "Dost sometimes counsel take and sometimes tea").
2. What is Pope saying by having his great warriors fight their heavenly wars over card tables and coffee cups?
3. The Baron treats Belinda's locks as one of the great works of mortal pride; are they?

## Reading Questions: Canto IV

1. What is suggested by the information that when the lock was raped, the sylphs withdrew and the gnomes came on?
2. Umbriel is a gnome, a guardian of the excessively priggish and attentive to propriety; he goes to the cave of spleen, a kind of equivalent of Homer's, Spenser's, or Milton's underworlds. Spleen is an 18th century disease, a kind of combination of melancholy, anger and malice which made one most unsociable.

   a. Why would a gnome go to the Cave of Spleen?
   b. Why does Spleen have Pain, Megrim ("the blues"), Ill-nature, and Affectation around her hellish throne?
   c. How does Umbriel's address to Spleen define her nature and Belinda's?

3. What function do Thalestris and Sir Plume perform; do they help Umbriel bring on Belinda's "spleen"?
4. Does Belinda's speech suggest that she has a really serious case of "spleen"?

## Discussion Questions: Canto IV

1. What kind of system of values would Pope appear to attribute to Hampton Court by making its "Hell" a place which stores up, as its worst evil, the spleen? Remember that down in London "wretches hang that jurymen may dine."
2. Analyze closely the satiric techniques of ll. 47-54. How does Spleen accomplish these metamorphoses? What kinds of hypochondria, malice, or unsociability is Pope satirizing here?
3. What system of values does Thalestris appear to uphold: Observe carefully what connotations she attaches to honor, fame, infamy, ravisher, rapacious. Does Thalestris treat the cutting of the lock as more like Eve's fall or a sloppy beauty-parlor cut? Should Belinda, like Eve, have stayed at home and said her prayers? To whom? Why or why not?

## Reading Questions: Canto V

1. What does Clarissa's speech say about the meaning of what has happened?
2. What distinction does Pope draw between what some thought had happened to the lock and what had actually happened to it?

Part V Discussion Questions:

1. Is Clarissa's speech a prude's moralization or an accurate picture of what goes with rites of pride, worship of sparkling crosses, battles over cards and coffee, and descents into splenetic hells?
2. Analyze the perspective and word-play of the battle scene.
3. Why doesn't Pope place Belinda's lock on the moon; why does the "inconstant moon" have on it all the things that Pope names?

General Discussion or Composition Questions:

1. "Belinda smiled and all the world was gay." Belinda seems to make all the world a better place and yet to be a kind of Eve, to be innocent and yet proud, to be virtuous and yet to lose her virtue when she loses a lock of hair. What is Pope trying to say 'through' Belinda; what is his tone and perspective?
2. Someone has written an essay entitled "The Pride of Lemuel Gulliver"; the essay sees Lemuel's career as a kind of picture of the many faces of pride, "man's original folly." Could one write an essay, about Belinda as coquette and Eve, entitled "The Pride of Lady Belinda"? How would one distinguish the pride Swift is talking about and what he is saying about it from the pride Pope is talking about and what he is saying about it?
3. This unit has traced the influences upon satire of

    a. Commerce and trade: the cult of luxury.
    b. Political intrigue: the rise of "democracy."
    c. Scientific discovery: The Royal Academy, the discoveries concerning light, matter, and so forth, of Newton, Boyle, and their likes.
    d. Religious controversy: the quarrel between Catholic, Protestant, and Dissenter, between "real" and "nominal" Christians.

    How does each of these common subjects of 18th-century satire enter into the technique or subject matter of Pope's history of Belinda? Does this poem (or doesn't it) view luxury with a kindlier eye, scientific discovery with a more sympathetic love, religious indifference with a more tolerant glance, and political injustice with a finer sophistication, than do the other harsh, moralistic satires you have read?
4. Analyze the satiric force of one of the devices which Pope uses to justapose unlikes in Belinda's world:

    a. Parallel syntactic structures in which radically different subjects placed in like slots: e.g. III, 8; III, 21-25; II, 105-109; V, 118-122; I, 138; and so forth.
    b. Puns
    c. Pompous words applied to little subjects. What do these devices do for the general meaning of the poem when they juxtapose unlikes or state one meaning and hint another?

5. Analyze Pope's use of "sound effects" (prosody, phonetic effects) to make his satiric point: II, 47-52; II, 123-137; III, 47-64; etc.

6. In your ninth and twelfth-grade epic units, you analyzed the kinds of language and action which characterize the epic poem and allow it to make manifest the central values of the civilization to the awakening of whose religious and cultural sense it is dedicated. You have studied the journeys and battles, looked at the councils of allegorical gods, watched the messengers sent to man to awaken them to their duty; you have seen the hero on his journey through fabulous allegorical places, his descent into the lower world to catch a vision of evil and pain, his vision of the good in paradise, and his battle for the good in a three-phase battle. You know the language of the epic.

   And you have seen Belinda.

   Now select one or more epic actions in Milton, Spenser, or Homer which the mock-epic hero, Belinda, and the mock-epic society of Hampton Court emulate; show how our lady hero, the society of Hampton Court, and their values are rendered wrong, foolish, ridiculous, or trivial by comparison with the greatness against which they are measured.. The following questions may help:

   a. Why is the muse "Caryl" and not a supernatural muse? What does Pope say about Belinda's society by making the Gods who sit in council above it sylphs and not Mars, Athena, Jove, or Jehovah? What does he say by having those same gods play ambiguous tempting-saving roles and having their devotees worship themselves in "Pride's rites"?
   b. What does he say by making Belinda's journey such an easy one, making his heroine as much temptor as tempted on the journey?
   c. What does he say about Belinda's society by making its vision of Hell and evil a vision of spleen?
   d. What, by making its vision of the future a sight of Belinda's hair stellified?
   e. What, by making its three-stage battle into cards, snip, and a fuss; what, by making the great epic games into coffeetime? Think of other comparisons with real epics which illuminate this mock epic's meaning. Why can this poem treat of a fall which is no fall and a paradise lost which is no particular loss?

Final General Composition Subject:

"The great satirists of the late-17th and early-18th centuries are great only as technicians in verse. They are not wise; for they view the rise of the common man as mere intrigue, the rise of science as the rise of the uncreative and unnatural, the triumph of commerce and business as the triumph of vice and luxury, and the appearance of liberal religion as the appearance of a dangerous lie about what man is or can be. Everything valuable which their period created for ours they view with disdain." From your reading of 17th and 18th-century satire, evaluate the degree to which this statement is defensible.

# A CURRICULUM FOR ENGLISH

Student Packet

# THE WRITER AS REBEL AND PROPHET

a) The Ode

b) The Sonnet

c) Allegorical Romance

Grade 12

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*Items marked with an asterisk are not printed in the recommended core text (The Major English Romantic Poets, ed. William H. Marshall. New York: Washington Square Press, Inc., 1963.) but are reprinted in the student packet.

## I. OVERVIEW: THE CONTENT OF THE UNIT

Perhaps the most important thing to be said about Romantic literature is that almost no one agrees what it is. Literally hundreds of definitions of Romanticism could be found, and none of them would be wholly satisfactory. We can, however, make some useful observations about what Romantic poetry is like, when it was written, and what uses it makes of the traditional genres. Let us begin with some quick notes as to what Romantic literature, and especially English Romantic poetry of the early nineteenth century, is not:

1. Romantic poetry is not a clearly defined body of ideas, political doctrines, or social attitudes. Later in this unit we shall discuss some of the characteristic Romantic themes--return to nature, the power of imagination, social rebellion, and so forth--but none of these themes, considered in isolation, can be called uniquely Romantic, nor do all of the writers we call Romantics give major attention to all of these themes. As we shall see, the political attitudes of the Romantic poets run almost the full range: Blake is a democrat who verges on anarchy; Byron is an aristocrat who expended his fortune and finally his life in the battle for Greek independence; Wordsworth, after becoming disenchanted with the French Revolution, announces that the only useful reform is that reformation which individuals can make in themselves; Shelley, whose political writings espouse ideas as "modern" as pacifism and non-violent resistance, makes institutional reform a primary social duty of the Intelligentsia and calls the poet "the unacknowledged legislator of mankind." You should notice, as you read, a similar variety of attitudes toward the other themes treated by the Romantic poets.

2. Romantic poetry is not, contrary to the impression sometimes given of it, a collection of sentimental drivel. Few things could be farther from the truth than the picture sometimes drawn of the Romantic poet as a young, rather effeminate dreamer who wanders through the woods sniffing daisies and dying of love. Two points need to be made here: first, the Romantic poets were interested in saying something meaningful about all of experience. Byron and Wordsworth were able to appreciate nature in all her aspects, her power and grandeur and violence as well as her tenderness and beauty. Byron and Shelley worked in and around some of the most radical political and social movements of their day; Shelley's friend Leigh Hunt was often imprisoned for his criticisms of the government, and Shelley's book Queen Mab was suppressed. Its publication set off one of the great furores in all of English publishing history. Or consider the Shelley sonnet entitled "England in 1819." In this poem, Shelley describes the current reigning monarch as "An old, mad, blind, despised, and dying King"--clearly Shelley lacks neither courage nor masculine force.

> That these men could and did write powerfully of beauty, love, and joy as well as ugliness, hate, and sorrow bespeaks their essential masculinity, the essential wholeness of their view of life, rather than the converse.

Second, careful readers need to distinguish between what we may call sentiment and sentimentality. Shakespeare's sonnets and The Little Golden Treasury of Heart-Throbs in Verse have at least one thing in common--both deal with human emotions. Aside from questions of technical proficiency, Shakespeare excels partly because he uses an investigation of human emotions in order to deal usefully with the qualities of human experience. It is possible to know more about envy or to feel envy more deeply or to better recognize the susceptibility of all humans to envy after reading a good Shakespeare sonnet on the subject. On the other hand, a "tear-jerking" poem about mother love leaves us with little more than a feeling that someone is trying to elicit our tears. Thus, we may speak of a meaningful exploration of human emotions as sentiment and of an attempt to titillate the reader by appealing to emotion as sentimentality. (Such judgments, of course, are always relative. But most readers would agree that Charles Dickens is more sentimental than George Eliot and less so than Louisa May Alcott.) The real crime of the sentimentalist is that he debases his own currency; cheap emotional binges soon sour us on all emotion. We would no doubt be less suspicious of Wordsworth's appreciation of beauty had we not heard so many mediocre pictures, so many reasonably attractive people, so much passable music, and so many mechanically slick products described as beautiful. But with Wordsworth, as with the other Romantics, beauty denotes something more than either easy approbation or effeminate ecstasy; beauty, in this larger sense, suggests things being as they should be. That thing is beautiful which somehow ennobles the beholder, or gives him new insight into the world and into himself, or assures him of a power operative in nature which works for man's ultimate benefit. Thus Wordsworth can find beauty in the brutally hard labor of a simple shepherd ("Michael") as well as in a field of wild flowers ("I Wandered Lonely as a Cloud").

What, then, is Romanticism? This unit attempts to answer that question, or rather to provide materials which will help you formulate answers of your own. The unit consists of three main sections:

1. The Roots of Romanticism--This section offers background material designed to help you see the relationship, as both cause and effect, of Romantic poetry to the religious and political developments of the early nineteenth century.

2. Romantic Themes--An attempt is made to delineate some major thematic concerns of the Romantic poets. Such matters as the return to nature, the power of imagination, the perfectibility of man, and the wisdom of childhood are considered in the light of speciment poems dealing with them.

3. The Romantic Use of Genre--Discussion and sample poems illustrate the uses made by Romantic poets of the ode, the sonnet, and the metrical romance.

In the last unit ("Restoration and Augustan Satire"), you were challenged to suspend your assumptions about the nature of things and to give sympathetic consideration to writing which was, for the most part, aristocratic, orthodox, and determinate. If you did so successfully, you should have a feeling of coming home as you read through this unit, for it was what we may loosely call the "Romantic attitude" in philosophy, religion, politics, and letters which charted the course of modern Western society. Egalitariansim, democratic political processes, heterodox theology, and a humanitarian concern for the rights of man are as Romantic as Shelley and as modern as tomorrow's newspaper. You may like the Romantics or dislike them, but you can hardly ignore them. Their voice has shaped the social and intellectual climate of the twentieth century, and what they are we are, for better and for worse.

Before turning to the body of the unit, let us attempt to formulate a tentative definition of Romanticism, recalling that no definition is entirely satisfactory and they any proposed definition must be loose enough to include an array of highly individualistic writers. Probably the most successful effort made thus far to describe Romantic literature is M. H. Abrams' book, The Mirror and The Lamp. Those of you who develop a serious interest in literature will some day want to read this work; many of the ideas which follow are derived from Abrams and from other literary theorists.

For purposes of simplicity, we may say that a poem stands in three kinds of essential relation with other things: it is related to the poet who wrote it, it is related to the universe (the physical world, other people, events, and the thoughts and feelings of the narrator--any or all of which may comprise the subject matter of the poem). You should recall some discussion of these matters from the 9th-grade unit on "Attitude, Tone, and Perspective." Every poet is aware, as he writes, of all three relations--with himself, his (potential) audience, and his subject matter. However, when we read a poem, we usually feel a primary thrust, a principal orientation, toward one of these three points of relation. A number of critics, Abrams included, have attempted to divide literary history into periods according to which point of relation is stressed. One such division follows:

The earliest Western poetry that we know much about seems to have stressed the relationship between poetry and the universe. Both Plato and Aristotle discuss poetry as an imitative art. Two points are of interest here. First, we should note that, proceeding from the same premise about the nature of poetry, two great thinkers reach very different conclusions about the value of poetry. Aristotle looks on the external world through the eyes of a naturalist; he therefore values poetry highly because it imitates this external "reality." Plato, on the other hand, considers objects to be only imperfect realizations of the true realities, which are ideals (or, as he calls them, the Ideas). Poetry, therefore, is at two removes from reality; it is an imitation of things which are themselves only imitations of what is actually real. Poetry, therefore, is not to be highly valued; where poetry moves one step father from reality by imitating the imitations, philosophy moves one step closer to reality by trying to look behind the imitations and discover the nature of the Ideas of which objects are the poor copies. In The Republic, the ideal commonwealth, ruled by philosopher-kings, does not even admit poets.

Second, we should note that to value poetry chiefly for its "imitative" aspect does not limit poetry to descriptions of nature; men and their actions may also be imitated. Indeed, imitation may go farther than that. Contrary to the common feeling that poetry is in some way artifical language, archaeologists tell us that the earliest written language we know of must be considered to be verse rather than prose. Aestheticians believe that verse came first because structured, metrical language imitates the natural rhythms of the body--pulse, respiration, and reciprocal motion of the limbs in walking, crawling, and swimming. The first speech of babies, they note, shows a similar preference for rhythmic and alliterative sounds (mama, dada, etc.). Such, then, is the nature of imitative poetry, which places first emphasis on the relationship between the poem and the universe.

By the time of the Renaissance, we may note a decided shift in emphasis. Sir Phillip Sidney, whose Defence of Poesy is a kind of summary statement of Renaissance literary theory, judges poetry according to its ability to teach and to please. Notice that the emphasis here is on not what is described but the audience to whom the description is offered. For convenience, we may refer to literature which is primarily audience-oriented in nature as "impression" literature--the writer's first concern is with the "impression" he will make on his audience. The so-called "neo-classic" literature of the Augustan Age is mostly of this sort. You should remember that Dryden, in his essay on the origin and development of satire, compares Horace and Juvenal by assessing their ability to "delight and instruct." Horace himself had demanded that literature be dulce et utile--pleasing and useful. This overriding concern for an audience shapes the very character of Augustan literature. Pope and Swift and Dryden write great satire because their first concern is not with describing contemporary events with full pictorial accuracy. Rather, they are concerned with describing events and ideas in language so well chosen as to please the reader into considering them anew (Pope), with interpreting contemporary events so as to shape their outcome (Dryden), and with formulating and interpreting fables so as to interpret for the reader their moral and ethical significance (Swift). This kind of over-riding concern with the reaction of an audience characterizes impressionistic literature.

With the so-called Romantic Revolution comes another distinct shift in emphasis. In place of the "imitation" and "impression-making" of earlier periods, the Romantics practice a kind of poetry which we may call "expression. Their poems express the thoughts, emotions, perceptions, and experience of the author. Not all Romantic poems are written in the first person, but the poet-narrator is always involved with what he describes. The first part of this unit will trace in detail the reasons for this identity of the observer with the thing observed. Suffice it for now to say that a true Romantic is convinced that he can only understand himself by understanding his common identity with the external world and that he can only understand the external world by understanding his role in it. He is convinced that his innermost intuitive being is innately good and is a reliable guide to spiritual truth and that this being is in accord with nature. Thus his response to nature is an assertion of his identity and of the presence of the life force in both himself and external nature. He knows, as well, that he never sees the world; he sees only what his senses are able to record (which often means what they expect and are thus prepared to record). Thus Wordsworth can speak of nature as "what we half perceive, and what create." Thus, too, an American Romantic poet like Walt Whitman can say, "Do I contradict myself? Very well. I am large; I contain multitudes." These two apparently dissimilar statements are closely related; the Romantic poet takes within his purview the full range of experience and emotions. Remembering that his experience and his emotions are conditioned by his own essential nature, he neither fears his own impulses nor attempts to reach complete logical consistency among his perceptions. Thus, by exploring himself he discovers the world and vice-versa. This trust in the importance and reliability of self-discovery is at the heart of expression literature.

We can now make some sense of Abrams' basic metaphor. Poetry which places primary emphasis on describing things simply for the sake of rendering an accurate description (imitative poetry) is likened to a mirror. The poet's function is to act as a mirror of the universe. Poetry which attempts primarily to describe things in order to please or instruct an audience ("impression" poetry) is also likened to a mirror. The poet's function in this case is, as Samuel Johnson praised Shakespeare for doing, to "hold the mirror up to Nature" in order to delight or edify his reader. That poetry which tries first to express some insight by and in some senses about the author Abrams likens to a lamp, a vessel for carrying the illumination which the author has gained.

In one way or another, nearly every Romantic poem is some sort of spiritual autobiography. Even the exotic tales of other times and other places ("Kubla Khan," for instance) express a personal meaning for the poet, a yearning common to the Romantics for the intensity and vividness of experience which is so often lost amid the trivialities of life. When a Romantic like Blake makes a myth, he makes it with immediate and personal applications for him. This egotism, grounded as it is in a belief in the goodness of the intuitive self, is at once the greatest source of difficulty and one of the most attractive aspects in reading the Romantic poets.

## II. THE ROOTS OF ROMANTICISM

The Age of the Romantic Triumph, as most literary historians call it, is most often described as lasting from 1798 to 1832. 1798 saw the first publication of Lyrical Ballads, an important collection of poems by Wordsworth and Coleridge, and 1832 is generally offered as a terminal date because in that year Parliament passed a Reform Bill which inaugurated a new era in British political life. Some few scholars suggest that a better beginning date would be 1789, a year which saw both the French Revolution and the first publication of Blake's Songs of Innocence. One more early date deserves mention--1802, when the second edition of Lyrical Ballads, including Wordsworth's famous "Preface," was published. In any event, our interest centers in the period from just before the turn of the century to about 1830.

As was indicated in the Overview, the single most important characteristic of Romantic poets is their common faith that truth is accessible to the individual, subjective, intuitive consciousness. Their poetry serves more as an "expression" of such truth than an "imitation" or "interpretation" of the external world of people and events. For more explicit statements of the nature and intentions of Romantic poetry, you should read with some care the general introduction and the individual introductions to each author in your core text. The following notes seek to provide more detailed information on the "sources" of the Romantic impulse in the early nineteenth century. You probably need not worry too much about most of the people mentioned (although you will certainly want to read some of them some day), but an attempt to grasp the ideas mentioned will certainly save you some headaches in your later reading.

## A. The Religious and Philosophical Roots:

The kind of faith in the individual which we find in the major Romantic poets rests upon certain presuppositions about the nature of man. You will recall that the Augustans generally considered man as limited and fallen (in the orthodox Christian sense) and inclined by greed, sexual desire, pride, and malice to do evil. They felt, therefore, that man must control his passions by reason informed by grace and establish social order by submitting to rules and social forms. Nature, you will recall, was praised for its order and precision, and the God of nature could, to oversimplify the matter, be deduced as being Himself the God of natural law, operating Nature according to laws and acting as divinity according to the laws of his own nature. For the writers we are presently concerned with, however, a different sort of belief must be understood. Its principal tenets might be summarized as follows:

1. The individual, subjective, intuitive consciousness is the sole test of truth. The opposite impulse would judge truth by reason, by its correspondence with the "received opinions of mankind," or revelation.
2. This individual consciousness tends to discover spiritual truth in the presence of a symbolic, "god-filled" universe (Nature) and in contemplating the potentially god-like (exalted) nature of man himself, particularly of free man in a democratic society.
3. The consciousness tends to regard traditional social forms and pressures and conventional "cohesive" uses of language as the sources of whatever appears to be evil in man. Because man is good and the forms evil, the Romantic poet appeals directly to the common man to improve himself and/or his institutions rather than appealing to rulers or a ruling class in society as such a poet as Dryden usually did.
4. Because he thinks symbolically and subjectively (attempting to recreate subjective experience more than to describe or analyze objective events), the poet sees more clearly than rational thinkers the true nature of the physical world as the garment of some power infusing the universe, and he sees man's physical being as the garment of the soul or mind, which is his truest essence. It is these truths, together with their implications for the social and political life of mankind, which he attempts to express in his poetry. Therefore, the poet is, in a very real sense, the social and religious prophet of the early nineteenth century.

As we saw in the unit on Augustan satire, the tradition which emphasizes human vice and folly goes far back into history. So, too, does its opposite, the tradition which emphasizes that the individual has a capacity for unique "subjective-religious" experience and encourages him to seek such experiences apart from group religious practices and to carry out their implications in his life. As far back as the early Roman empire (first century, A. D.), the old Roman and Greek pantheons began to give way before mystery cults which emphasized private, subjective, and often ecstatic religious experiences. These cults (Mithraism, Neo-Pythagoreanism, Neo-Platonism, and so forth) in turn gave way before the expansion of Christianity brought about largely by St. Paul. The Christianity which Paul brought to the ancient world carried no definite prescription as to the ideal mode of political organization (or even of the proper balance to be maintained between public and private aspects of religious worship). Paul's preaching emphasized private conscience, private charity toward one's fellows, and private love for God. At the same time, Paul's teaching had certain collective aspects, because he was concerned, and necessarily so, about organizing churches and maintaining accurate transmission of the teachings of Christ. As a result of the institutional growth of an essentially personal religion, Christianity has always included three fairly distinct kinds of emphases:

1. An emphasis on the significance of private, personal religious experience (personal theology)
2. An emphasis on the responsibility of the individual to seek truth and to choose to act according to the truth which he discovers (philosophy of religion)
3. An emphasis on man's need for collective worship and common beliefs, with a corollary concern for maintaining the purity of belief and practice (church polity)

In some respects, the Reformation may be seen as a disagreement over the relative stress to be given to each of these emphases. By the seventeenth century, the Dissenting groups in England (Brownists, Quakers, Separatists, Familists, etc.) gave almost total emphasis to the legitimacy of the completely private encounter between man and God, the completely private religious experience, and the completely personal interpretation of the Bible. (The phrase "Every man his own priest" is often used to describe the Biblical aspect of the Reformation, but not until the seventeenth century did Dissenters seriously argue that every man has the right to interpret his Bible as he sees fit without any restraint from institutional formulations.) They saw religion as essentially unrelated to dogmatic formulations, institutions for government and supervision of the church, or any kind of acquiescence in group beliefs and practices. Most such groups saw no need for special training or ordination of the clergy and regarded the sacraments of baptism, communion, and marriage as being commemorative symbols not dependent on the authorization of any special class of persons to perform them. (It was against this heavy emphasis on the personal in theology and practice that Swift and Dryden reacted so strongly in some of the writings you read in the Augustan satire unit.) A number of historians, most notably A. S. P. Wodehouse and Hugh Trevor-Roper, have demonstrated that such religious beliefs also had great influence on the political theories and economic practices of the English Dissenters.

Out of these liberal, quietist religious traditions, and out of the closely related tradition of Arminian Christianity (a tradition which assigned great power in salvation to the freedom of man's will to choose the good), comes that faith in the reliability of the individual, subjective, intuitive human consciousness which the Romantic poets espouse.

The philosophic roots of Romanticism are easy to discover but very hard to discuss, for they are to be found in a study of epistemology, which is perhaps the most difficult of all philosophical inquiries. In a word, the concern of epistemology is simply this: what is the source of knowledge? Such a question involves another question: how do we know that what we "know" is true? For example, how do you know that the desk you are now sitting in is really there? You really know only that your physical senses are reporting the presence of a desk to your brain. Perhaps there is no external physical universe at all, just some sort of energy which activates the senses. (A British epistemologist, Bishop Berkeley, suggested precisely this possibility in his writings. Plato hinted at something similar in his discussion of the Ideas mentioned in the Overview of this unit.) Let us try, then, to sort out the kinds of epistemological ideas which the Romantic poets embody:

In the earlier eighteenth century, two kinds of epistemological theory were popular. One kind, espoused by Locke and Hobbes, believed that all knowledge and all the things that we can think about come ultimately from the physical senses. This school of thought is usually called "sensationalism." A second school, derived principally from the Frenchman Descartes, said that all knowledge comes from the mind. Such thinkers were called Cartesian rationalists. In answer to both these kinds of thinkers, a group of German philosophers propounded a theory of philosophical idealism. Immanuel Kant, their most important spokesman, claimed that some knowledge comes from beyond the reaches of either mind or experience. Kant argued that there is no basis in either rational thought or experience of the senses for some of our most important ideas--God, duty, immortality, and the like. Nonetheless, we maintain such ideas, and they are as real to us as trees and stones. We recognize the idea of duty as true because every fiber of our being demands that we have such ideas. Because these ideas "transcend" (go beyond) either our experience or our rational processes, Kant called them "Transcendental Ideas". After Kant, the transcendental idealists (of whom Coleridge was the great English popularizer) do not deny the power of reason so much as relegate it to a position far inferior to that of intutiion. It is intuition, they say, which tells of the great and vital truths, and to intuition (the individual, subjective human consciousness) as the source of knowledge and test of truth they give their whole-hearted allegiance. The supreme value which they find in life may be a recognizable personal deity (as God seems to have been for Coleridge), the interfusion of divine love in nature and in man (Wordsworth), the power and grandeur of the universe and potentially of man (Byron), or a complex system of values based on a personal interpretation of the teachings and characters of the Bible and of mythology (Blake).

## B. The Political Roots:

A similar variety of political opinions and theories may be found among our authors, but all their political opinions do fall with a broad spectrum emphasizing personal freedom. Romantic faith in the individual implies that the individual has a right to determine his own conduct in all areas save those few which government must control; in those few areas, the individual has a right to participate in the formulation of collective political decisions.

We might trace the roots of English egalitarian democracy as far back as the fifth century, B. C., in Athens. However, our talk of Athens as the shrine of democracy is only partly true. Only 15% of the populace could vote in the democratic processes which the Athenians established. Another 15% had full legal privileges, but one half the total population was composed of helots who, as slaves, had no legal rights and were legally regarded as "chattels" (property) rather than people. In some ways, English democracy looks back to the institutions of Rome during the period of the Republic. More immediately, the English had a growing native tradition of freedom tracing back to the granting of the Magna Carta in 1215. While the Magna Carta itself conferred legal rights only on the nobles, much of later English history comprises an extension of these rights to more and more people. The rise of Parliament as the king's largest council in late medieval times further detracted from the king's powers. As a corollary of this political fact, England saw the development of a political theory known as natural-law limits theory. This theory held that the king and all civic officers are limited as to what laws they can promulgate by certain principles evident in every man's nature and written there by God. (Out of these principles came the "self-evident truths" upon which our Constitution is based.) You have seen, in the unit on Augustan satire, how the growing power of Parliament changed English law during the settlement which brought William and Mary to the throne after the Glorious Revolution of 1688. To these developments, we need to add one more important step: At about the time we are concerned with, some thinkers began to refer to government as a "social contract." Recognizing that there must be some government and some laws in order to keep one man's liberty from impairing the freedom of other men, Rousseau and others regarded the relationship between rulers and subjects as an implied contract entered upon by mutual consent. The people agree to give the ruler necessary powers, but he in turn is bound not to overstep the limits of necessary law. The people can change rulers regularly if they choose, and not simply (as in natural-law theory) when they are oppressed by a tyrant with no respect for natural law. Thus, the burden of proof rests with the ruler. He must govern well or run the risk of being deposed; he is responsible to his subjects. Finally, we must not overlook the political importance of religious faith in the individual's right to self-determination as described above.

Out of this tradition of political freedom grew the ideas which made the Romantic poets the political rebels, as well as the religious prophets, of the early nineteenth century. No detailed mention of the historical events of the period has been made, partly because many of the poems are self-explanatory in that respect and partly because knowledge of romantic poems does not depend so closely on detailed historical knowledge as does understanding of the political and social satires of the Augustan age. You should make yourself familiar with the broad outlines of the major events of the period--the reigns of the incompetent Kings George III and George IV, the French Revolution, the Chartist movement in England, and the political union of England and Ireland.

## III. FAVORED THEMES OF ROMANTIC POETRY

### A. The Re-examination of Nature:

The word "Nature" means many things to many people. You have seen that most writers of the eighteenth century regarded nature as the product by which men know the Creator. To say that the Romantics also attempted to know God (or the gods) by examination of nature is both true and misleading--true because they did find in nature a correspondence to their own deepest feelings, and misleading because they found nature neither so orderly nor so "tame" as did the poets of the eighteenth century. In the two poems which follow, Blake examines two seemingly contradictory aspects of creation and asks (and perhaps answers) questions about the nature of the creator.

1. Blake: "The Lamb"

   a. In the poem which introduces the Songs of Innocence, Blake suggests that he is a child or young man "Piping songs of pleasant glee." A child "on a cloud" (a spirit or angel perhaps) asks him to sing his songs, and he writes them so that "Every child may joy to hear." This emphasis on childhood will continue throughout Blake and through much of the other romantic poetry you will read. We might begin, therefore, by considering what there is about childhood that makes it so important.

      (1) Can you distinguish between thoughts and actions which are child-like and those which are childish?

      (2) Two of Jesus' statements about childhood seem relevant. What characteristics of childhood are referred to when we read, "But when I became a man, I put away childish things"? On the other hand, what aspects of childhood are referred in Jesus' saying that only those who become as little children shall enter the kingdom of heaven?

   b. How does each of the following contribute to the child-like quality of the poem?

      (1) Word choice
      (2) Repetition
      (3) Syntax
      (4) Length of phrases

To judge the quality of the poetic achievement, you might try to write a poem or short essay, restricting yourself to the words and grammatical constructions that a child of six or seven might use. Can you avoid sounding silly or stupid?

c. What associations do we make with the word lamb which make the lamb a fit symbol for a child's view of the world?

d. Besides the child who is speaking, we may detect the presence of the mature poet in the poem. There are even some implicit warnings that there is more in the world than the security and innocence and purity which the lamb (and the child) enjoys.

(1) Why are the references to the lamb's coat as "clothing ironic? (Who will the coat "clothe"?) In fact, why is the lamb being allowed to live and being cared for?
(2) Both lamb and child are explicity likened, in the second stanza, to Jesus. We have already seen an implication of what will happen to the lamb. We know, too, that the men of the world killed Jesus because he could not be used; he was a threat to their control of society. What may we infer about the future of the child? What will happen to his innocence?
(3) Is the child's innocence "wrong" because it will not last? Is his limited view of the world less "true" than a more mature, cynical point of view?
(4) Some critics think that the next-to-last line is the child speaking to the lamb and the last line is the mature poet speaking to the child. In the light of what you have seen of the poem, does such an explanation seem plausible? If so, does it help to answer the previous question?
(5) Does a kind of wistful longing for the purity and innocence of the past appeal to your experience? to a universal human experience? (The appeal need not, and perhaps can not, be rational.) In romantic terms, the question of whether a poem captures or evokes a feeling common to men may be the ultimate test of the "truth" of the poem.

2. Blake: "The Tiger"

This is a Song of Experience; it relates experiences of the world as seen by one who is no longer innocent. The man of experience may be likened, in some ways, to fallen man in the Christian tradition.

a. What basic metaphor is used to describe the Tiger? What human characteristics are we apt to symbolize with fire and heat?

b. What is the effect, if any, of having the poem be all questions, rather than a question and an answer as "The Lamb" was?

c. Would it be fair to say that the "voice" of the poem, who describes the tiger, is a man of eighteenth-century ideas? (Think of Swift's attitude toward passion.)

d. Here, as in "The Lamb," we may sense a tension between two points of view in the poem. Notice that the narrator emphasizes the "fire" and fearfulness of the tiger:

   (1) What questions does the tiger's existence raise about the creator?
   (2) What does the change of words from "could" in the fourth line to "dare" in the last line imply about the nature of the creator?

Clearly, the man of experience finds the tiger upsetting--so upsetting, in fact, that he questions what kind of god could create a world full of the elements symbolized by the tiger. But, you should notice another presence, perhaps that of the mature poet, in the poem:

   (1) The tiger is indeed fearful, but he represents fearful "symmetry." What did the Augustan poets think of symmetry (which is one form of order)? Was it considered ugly or beautiful?
   (2) God is specifically identified in the second, third, and fourth stanzas. What metaphorical profession does Blake assign to God? What, specifically, is the relationship of fire and heat to that profession? What does this imply about the source and moral value (good or evil) of emotion and passion?
   (3) Why does the man of experience find the tiger's heat and fire so fearful? Would the tiger be less "fearful" if he were less "symmetrical"?
   (4) Analyze carefully the rhyme scheme and metrical pattern of the poem? What children's rhyme has the same metrical arrangement? Does this simplicity seem appropriate to the poem? What is implied about the sophistication of the worldly-wise man of experience?

3. Wordworth: The Prelude--Book VIII, ll. 98-110, 223-356, 458-495, 665-686

   a. 98-110:

      (1) What is the verse form of the poem?
      (2) How does Wordsworth derive a political ideal from his admiration of nature?

   b. 223-356:

      This passage details a kind of experience which, in some ways, might be called the central event of romantic poetry. We can begin to trace, in this section, the process of maturation which comprises the essential outline of The Prelude:

      (1) 223-275: This is the kind of conventional pastoral poem one might find being written in any period. Notice that Wordsworth shifts, at line 255, from describing an imaginary

shepherd to recounting times when, as a boy, he saw real shepherds in the hills. Trace the words with which, beginning at line 269, Wordsworth develops a religious metaphor to express the nobility (and perhaps divinity) he finds in common men.

(2) 276-293: Here we find a kind of summary passage which recapitulates, in pretty straightforward language, what Wordsworth has previously said by using incidents and symbols. Wordsworth provides such summaries intermittently throughout the poem; if you find a passage you don't understand, a little more reading will probably bring you to an explanation.

(3) 294-311: How are lines 294-301 an answer to the rationalists of the Restoration and the Augustan era? (Remember what was said about epistemology in the introduction to this unit.) How is the characteristic of childhood described in ll. 301-311 like Blake's idea of the state of innocence?

(4) 312-339: Why is rural life superior to city life? Can you paraphrase Wordsworth's argument to show that love of nature leads to love of man?

c. 485-494:

(1) Explain the metaphor "low-roof'd water." What kind of building is suggested by this metaphor and the simile which follows? Why is this particular building an apt image for the effects which Wordsworth attributes to nature?

(2) This passage is not hard to understand except that some words are used in ways you may not be familiar with:

contemplated=seen by the contemplative mind
crown=summit, apex
power=power of imagination
instinct= connected, related, united
will= desire (Think of Kant's defense of transcendental ideas.)

Now, can you give an accurate paraphrase of this section?

d. 665-686:

(1) 665-675: What nourishment for the soul can be found in city life? (Remember that it is the harmony of nature which teaches men.)

(2) 683-684: Do these lines suggest an escape from the city (or society, or Blake's state of experience)? Why does this escape not depend on physical escape from the city?

(3) 684-686: The metaphor here is a little bit confusing. "Scale" here means a scale of the old sort--two pans or bins hanging on a balance. "Her" refers to nature. What does man learn from nature that draws him closer to other men; i.e., what is filling the scale?

4. Coleridge: "This Lime-Tree Bower My Prison"

a. What is the verse form of the poem?

b. This is one of a group of poems sometimes called Coleridge's "Conversation Poems." Do you find, in the diction or syntactical structure of the poem, any reason for such a label? (Any of the sections of The Prelude you just read will serve for comparison.)

c. What sense is appealed to most often in lines 17-43? How does this emphasis contribute to the immediacy of the imagined experience?

d. Charles Lamb, to whom the poem was dedicated, was a city dweller, boy and man, and he loved the city. Does knowing this change your reaction to lines 28-32?

e. You should be able to find summed up in a few lines, each of the following typically romantic ideas:

(1) Nature uplifts and ennobles man's soul.
(2) We sense a divine power in nature.
(3) City life is somehow less pure, more conducive to disease and disorder, than is life in nature.
(4) The great power of imagination, developed by contemplating the majesty of nature, can make men less the victims of circumstance. In our worst hours, we may recall or imagine moments of great joy in which we can participate vicariously.

f. Most readers agree that lines 2-6 are pretty bad poetry. Why? We might distinguish between two kinds of sentimentality:

(1) Attempts to express false or counterfeit emotion--hypocrisy, false piety, etc.
(2) Expression of an emotion which, although genuine and common to human experience, seems inappropriately strong, either because it is over-stated or because it is insufficiently motivated by the situation.

Of which of these kinds of sentimentality is Coleridge guilty in lines 2-6?

5. Keats: "To Autumn"

In many ways, this poem typifies the paradoxical genius of Keats. As you read the poem carefully, you should become aware of both its apparent simplicity (perhaps clarity is a better word) and the complexity of its design, the exquisite care with which every word is chosen to add to the experience being created. We might begin by noticing that there is a different dominant feeling in each of the three sections:

a. Without attempting, as yet, to label the tone of each section, consider how many of the words in each section add to the establishment of two or three dominant images:

(1) lushness (moisture and fullness), ripening;
(2) harvest, the liberated mood of a job finished;
(3) death (Even at the end, where the focus seems to swing back to

the living, death is present). Of the animals named, two will migrate, one will die, and one may be shorn or slaughtered before the winter ends.

b. How does this procession of images mirror the poet's experience? What three farily distinct periods of autumn are suggested by the three stanzas?

c. Try to write a poem or short essay about some natural event or object. Can you match Keats for simplicity of diction and syntax? unity of effect? density of images?

6. Wordsworth: "Composed A Few Miles Above Tintern Abbey"

This poem is the most difficult, and probably the most important, of the nature poems you will be asked to read. As you should have noticed already, "Tintern Abbey" contains some of the finest lyric poetry you will read. Beyond that, however, the poem serves as almost a summary of romantic attitudes toward nature. Wordsworth wrote the poem over a period of just five days while revisiting, with his sister Dorothy, the area in which he spent many of his early years. This situation afforded Wordsworth a natural opportunity to restate some of the responses to nature which you have seen in the previous poems. In addition, Wordsworth in this poem carries the love of nature to a kind of conclusion--a sense of divine power and presence in nature.

a. Summarize in a few words the attitudes toward nature suggested in each of these passages:

(1) ll. 25-28
(2) ll. 29-35
(3) ll. 58-65
(4) ll. 88-93

b. The Prelude, the long poem of which you have read some small fragments details "the growth of the poet's mind." This growth, as Wordsworth sees it, carries man through three fairly distinct "stages" of existence. You may find a brief consideration of these stages helpful in leading up to Wordsworth's religious ideas.

(1) The First Stage: Infants and small children consider themselves simply as a part of everything they are aware of. They have no sense of selfhood; they don't know who "I" is. Their parents, their possessions, and the world around them seem to be all part of themselves. (See ll. 73-74.) In many ways, this stage of existence may be likened to what Blake called the state of innocence.

(2) The Second Stage: Later, in the years of youth and young adulthood, men become fully aware of their selfhood. They realize the full extent to which natural objects and other people are separate entities. In this stage of alienation, man is attracted to those things which appeal to his senses, but he is also confused and depressed by the seeming mystery and evil and pain of

much of his existence. (See ll. 51-54, 65-72, 75-83.) You may want to compare this stage with Blake's state of experience.

(3) The Third Stage: Wordsworth contends that man can overcome his sense of alienation and isolation, that he can become "reunited" with life and with the world. This renewed man sees harmony beneath apparent discord, unity behind apparent variety, and connection underlying apparent isolation. It is to a consideration of this process of reunion that we must turn our attention:

c. Reread carefully ll. 4-8. How does Wordsworth use a concrete physical image to suggest both alienation and renunion?

d. In ll. 22-49, Wordsworth summarizes the joy to be found in remembering nature's beauties. He also alludes to the ways in which love of nature leads to love of one's fellow man. He then proceeds to describe the religious feeling he derives from nature. How does his choice of words in ll. 45-46 make the feeling explicitly religious? How does nature prepare men for this feeling?

e. ll. 93-102 are often described as being like some of the great poetry of the Bible, especially of the Book of Psalms. What parallels can you find in syntax? in diction?

f. Reread ll. 111-159, addressed to Dorothy. In what stage of existence is she? Will she remain in this stage? If she changes, will her love of nature diminish? Why? This address to Dorothy, who accompanied Wordsworth on his trip, maintains the fictive frame of the poem. Does it serve any other purpose; that is, what is its application for the reader?

B. The Revolt Against Society:

1. Wordsworth: The Prelude--Book IX, ll. 501-541

a. What political event of the late eighteenth century would be a likely cause for such thoughts?

b. What are the evils against which Wordsworth protests? What solution does Wordsworth offer to these evils?

2. Wordsworth: The Prelude--Book XI, ll. 106-144, 173-222, 270-305

a. 106-144: Wordsworth was in France during the early days of the French Revolution and is describing here his reactions. What does he mean when he says that the revolution bore the kind of promise "which sets / The budding rose above the rose full blown"? What is surprising about the kind of people who are directing the revolution? What would you guess Wordsworth thinks of abstract philosophy? What is the ultimate duty of thinkers (or the ultimate reason for thinking)?

b. 173-222: This section is not really so complicated as it at first appears. First, we need to be sure what events are referred to:

(1) Read a brief account (an encyclopedia will do) of the relations between Britain and France in the years following 1789. Why do Wordsworth's political ideas come into conflict with his patriotic feelings? Can you see why this conflict is inevitable? (That is either his political theory or his love or country soundly based?) How is Wordsworth's youthful patriotism a product of the state of innocence?

(2) The "wild theories" of line 189 refers generally to political theories which made freedom the only value and specifically to Thomas Godwin's book, Political Justice, an extreme example of this kind of radical thought.

(3) What happened to the character of the French Revolution as time went on? (Find out about Robespierre, Danton, and the Committee of Public Safety.) Notice that, when French domestic and foreign policy seemed to contradict Wordsworth's political theories (justice became the first victim of freedom), he did not disclaim his theories. Instead, he argued harder than ever for their validity. Is this a typical human reaction to being shown to be wrong? The poem is written by the fully mature poet looking back on his experience. Notice that he does not see his error as believing the wrong theories; instead, the error lies in giving primacy to theories of any kind. How is Wordsworth's attitude illustrative of what was said in the introduction to this unit about epistemology? (Justice and liberty are among the transcendental ideals. How, then, does one determine what are the roles of justice and freedom in one's life?)

c. 270-305: These lines provide answers to the questions asked about the previous passage. What is the fatal flaw inherent in theorizing about politics? Can you see how the inclination to make ideas supreme follows from that condition which Wordsworth calls the stage of alientation and Blake calls the state of experience? Does Wordsworth mean to say, in this passage, that man can never arrive at certainty about political and moral questions?

3. Blake: Songs of Innocence: "Holy Thursday"

a. The verse form of this poem is a line usually called the "14'er." Can you explain this designation?

b. On Holy Thursday, the children of London's orphanages used to go to St. Paul's Cathederal to give thanks for their care and support. What is the attitude of the poem's narrator toward this practice?

c. As in "The Lamb," there seems to be a second, more ironic point of view implicit in the poem. Can you explain the irony in each of the following?

(1) The color imagery of ll. 2-3
(2) The animal imagery of line 7
(3) The position of the "aged men" in line 11

4. Blake: Songs of Experience: "Holy Thursday"

Here, Blake seems to step directly into the poem. No longer is he the "second presence" which adds ironic overtones to the narrative.

a. Why is the scene of the children singing a "winter" scene? How does this connect with the "cold and usurous hand" of line 4? with the aged men, the beadles with their wands, in the other "Holy Thursday" poem? How does Blake's indictment of human avarice differ from the indictments presented by Swift, Dryden and Pope? What does Blake see avarice as destroying? What do Swift, Dryden and Pope see it as destroying?

b. What time of year is suggested, in the last stanza, as a fit emblem for a land of true wealth? Can you connect this suggestion with any of the color imagery in the first "Holy Thursday" poem?

c. How does line 5 tell you that the same event is being described in both poems? What does this line tell you about the difference between the two narrators?

d. What is the true measure of the wealth of nations? What two sharply contrasting facts about the present state of our national economy would Blake be especially interested in?

5. Blake: Songs of Innocence: "The Chimney Sweeper"

a. Most chimney sweepers were orphan boys. They dressed in rags, lived in extremely poor conditions, and usually died of tuberculosis, pneumonia, or consumption at a very young age. How do these facts, which were common knowledge to Blake's audience, condition your reaction to the poem?

b. How does Blake use a symbol established in an earlier poem to suggest Tom Dacre's innocence?

c. What popular adage expresses the attitude found in the narrator's remark to Tom in lines 7-8? How does Blake set the situation to determine that the reader will reject this attitude?

d. The narrator obviously takes one possible view of Tom's dream, seeing it as some kind of bright promise of better things to come. The mature poet, we may infer, reads the dream in a different manner:

    (1) According to Christian belief, what must happen to the boys before an angel comes and leads them to God? How does this cast an ironic light on lines like 15 and 18?
    (2) What perversion of religious ideas is Blake attacking in this poem? Explain the phrase "pie in the sky religion."
    (3) What does Blake's admiration of Jesus as a social rebel add to the irony of the poem?

6. Blake: Songs of Experience: "The Chimney Sweeper"

a. Why is the child depicted as being in winter?

b. How does this poem make explicit the accusation against organized religion implied in the first "Chimney Sweeper" poem? What is this accusation?

c. Is Blake in this poem directly as narrator or implicitly (as in the other poem) as a "second presence"?

7. Shelley: Prometheus Unbound--Act III, Scene iv, ll. 126-204.

a. If you are not familiar with it already, find out about the legend of Prometheus. Then check the meaning of "apocalyptic" writings. How does the fact that, in this play, Prometheus is "unbound" make the play an apocalyptic vision?

b. In his introduction to the play, Shelley admits that he has "a passion for reforming the world." The play is not, he cautions, a guidebook for that reform; it is, rather, a collection of "beautiful idealisms of moral excellence," of visions of what the world might be like were it to be purged of its present evils. This selection, like the one that follows, presents such an apocalyptic vision.

c. Can you identify the allusion in line 136? How does Shelley use the allusion as a comment on contemporary society?

d. How do lines 149-152 express a common romantic attitude concerning the nature of truth? Do you find the same attitude in ll. 166-167?

e. Ll. 180-189: Read these lines carefully. Shelley refers here to oppressions of all kinds: false notions of God, unjust rulers, unworthy ambitions, etc.

f. Ll. 198-204: Complex syntax makes these lines especially difficult. Reread them until you can make sense of the following paraphrase:

> Man (being all the things listed above) will not be passionless, but he will be free from the guilt and pain which used to be ("were"), free because man's will either created fear and guilt or allowed them to exist in the past. Even so, though man be the master of fear and guilt ("ruling them like slaves"), he will never be exempt from chance and death and change ("mutability"). These three are the drag-weights ("clogs") on man, who otherwise would overreach the grandest natural objects that we know ("the loftiest star") and become, like God himself, a pure ideal. (Thus, only chance, death, and change are inescapable burdens of the human condition. All other forms of suffering are the result of human actions and are thus susceptible of human reform.)

8. Shelley: Prometheus Unbound--Act IV, Scene i, ll. 554-578

a. What is the force which will overcome the evil of the world? What are its characteristics?

b. Read an encyclopedia account of the career of Ghandi. Why should

Ghandi and his followers (including some American civil libertarians) look to this play as an expression of their commitment to the principle of non-violent resistance as a means of effecting social reforms?

9. Byron: "The Prisoner of Chillon"

   a. Ll. 11-16: Why has the narrator been imprisoned?

   b. Ll. 21-26: What has happened to the members of the family?

   c. Why are the "seven pillars" an appropriate emblem for the family?

   d. What is the dominant image used to describe the younger brother?

   e. Why does the oldest brother find imprisonment intolerable?

   f. How is the imagery used for the youngest brother maintained in section VIII? How does Byron establish light as the dominant image of freedom and darkness and chains as the images for imprisonment?

   g. How does the long imprisonment finally affect the narrator (IX)?

   h. Why is the sight of "three tall trees" on the verdant island so painful to the prisoner?

   i. How does the prisoner use the absolute power which he holds over all the living things within his cell? Explain the irony of his kindness in the exercise of power.

   j. What has the prisoner gained that is more important than his physical freedom? (XIV, ll. 372-373, 390-391) How does this attitude differ from the other forms of rejection of society that you have seen in this section?

C. The Function of Poetry and the Power of Imagination:

1. Wordsworth: "Expostulation and Reply"

   a. This poem has a lighter, more playful tone than the sections of The Prelude that you read. What differences in level of diction and metrical form account for this difference?

   b. Lines 5-8 state one of the classic defenses of scholarship. What is that defense? How might one who is playfully skeptical of books deliberately misinterpret line 8?

   c. What attitude toward life is reflected in line 10? What group, which has been extremely active in English national life during the previous century, might Wordsworth have had in mind in offering this call to work?

   d. What defense of indolence is offered in ll. 17-20?

e. Do ll. 21-24 remind you of anything said about nature in the sections of The Prelude that you read?

2. Wordsworth: "The Tables Turned"

a. Again, Wordsworth establishes a tone of playful raillery. How does he do so? Explain the meaning of line 2.

b. Notice that ll. 13-20 state more explicitly what comes to the man who maintains "a wise passiveness." Is the "impulse" that comes from nature different from logical thought? What is meant by the words "We murder to dissect"?

3. Coleridge: "The Eolian Harp"

a. Like "This Lime-Tree Bower My Prison," this is another of Coleridge's "conversation poems." The poem was written at a time when Coleridge was happy about his approaching marriage. What is the dramatic situation of the poem?

b. The early Coleridge was seldom content to let his meaning rest with symbols which might be misunderstood. What marks of this reluctance do you find in the first section of this poem?

c. Ll. 12-17: This is the central metaphor of the poem. What else besides the harp produces works of beauty when stimulated by natural forces? What phrase of Wordsworth's are you reminded of?

d. Ll. 26-31: Would it be fair to call this section pantheistic? Compare these lines with those you have read from The Prelude, Book VIII, ll. 458-495.

e. How do ll. 32-33 continue the metaphor of the senses (or man) as a harp played on by the forces of nature?

f. Look up the meaning of "solipsism." Are lines 44-48 an examples of solipsistic thought?

g. What reproof to this kind of thought does the narrator's wife seem to offer (ll. 54-57)?

h. You have seen two instances of Coleridge the thinker (ll. 26-31, 44-48). Yet he rejects such philosophical thought at the bidding of love (ll. 49-50 and feeling (ll. 59-60). In doing so, is the poet becoming more or less like the harp he describes?

4. Shelley: "To A Skylark"

a. This poem has undergone a substantial decline in reputation during this century. The lyric emotion for which it was once praised is now decried by some as effusive and mawkish. Be that as it may, what concerns us just now is the attitude which the poem expresses about poetry. However Shelley may feel about the bird as a bird, we are concerned mostly with the way in which he makes the bird a symbol for the poet.

(1) How does line 5 establish the basic metaphor of the bird as poet (or artist in general)?
(2) What does the specific wording of line 5 imply should be the characteristic of successful poetry?

b. Notice that III, IV, and V suggest, quickly but vividly, the presence of the skylark at sunset, at night, and at dawn. The "silver sphere" of line 22 is the morning star. Can you explain this stanza?

c. Explain section VIII. Does the poet use emotions or ideas? Is the response he hopes to elicit emotional or rational?

d. Notice that by the time we reach sections XV-XVII the identification in the narrator's mind between the skylark and the poet is complete. The narrator is now projecting backwards; that is, he is asking questions about the skylark based on the experience of the poet. He asks what is the source of inspiration, he assumes that one who can sing so purely cannot have known sadness or anger, and he concludes that the author of so pure a song must understand more than others understand.

e. In section XX, which quality is most important to the poet--technical competence, sound thought, or strong feeling? Have you seen this attitude before?

5. Coleridge: "Kubla Khan"

a. In many respects, this poem might be called the greatest single example of the function of imagination in romantic poetry. Coleridge claimed that he wrote this poem after having a dream induced by a medicinal narcotic. Most recent critics do not believe this story; both biographical information and the closely controlled technical excellence of the poem belie its supposedly spontaneous and uncorrected writing. The poem is, however, startling in its power, its vividness, and its intensity. If Coleridge is not, as he claims, recording an interrupted dream, what other reason can you suggest for his breaking off his vision at line 36? What would the vision lose if it were 536 lines long?

b. There is virtually no limit to the technical excellences which you can observe in this poem. Here a few you should notice.

(1) The pace of the vision section (ll. 1-36) is unusually swift. Study the syntax to see how Coleridge forces units of thought across the ends of lines.
(2) What is the rhyme scheme? How does this eccentric rhyme pattern help to lengthen the unit of thought beyond the customary couplet? What other devices help accelerate the pace?
(3) The poem has a sonorous, chant-like quality, created partly by the prevalence of internal rhymes. Lines 3-4, for example, contain at least four rhyming words and another approximate. How many other internal rhymes can you find in the poem?

(4) Read the first 36 lines aloud. What do you notice about the sound qualities of the poem? Many readers feel that the musical qualities, the vigorous rhythms and the modulations of vowel sounds, are unsurpassed in all of English poetry.
(5) List some of the lines which make effective use of alliteration.

c. The last 18 lines of the poem constitute a commentary on the vision which has gone before. Notice that the second vision, like the first, is of an experience well outside the commonplace. If the poet could regain the rapture of one exotic vision (the "damsel with a dulcimer"), then he could recreate the other one.

(1) Coming, as it does, after the broken fragment about the pleasure dome, what does the poet's statement that he would "build that dome in air" probably mean? Why would only those who "heard" be able to "see" the dome and caves?
(2) If the poet could regain and maintain the rapture which he felt in the vision, why would people be afraid of him? Where else in the material you have read in this unit have you encountered mention of this kind of fear?

d. The symbolism of the poem is extremely complicated and is, for the most part, problematical; there is nothing like general agreement about what the elements of the vision stand for. Many readers feel that the pleasure dome must be some kind of microcosm (condensed representation of the whole universe) designed to comment on the nature of experience. Notice, for instance, that many seeming contraries are included (sunshine and ice, hills and chasms, a roaring river becoming part of a lifeless ocean, a river which both rises up in fountains and plunges down into the abyss, etc.), just as human experience seems to be full of contradictions. One critic, carrying the notion of a microcism even farther, suggests the following scheme: The dome is the universe; Kubla Khan is God. The river is life. It erupts from unknown sources (birth), travels without apparent direction ("meandering with a mazy motion") through wood and dale (the world), then reaches the measureless cavern (eternity) and sinks into the lifeless ocean (death).

Another critic has suggested that the river is the "creative faculty", that its surroundings are man's experience, that Kubla Khan's pleasure dome is poetry beneath which the "creative" flows and which reflects all experience seen in a visionary way. The fountain and caves would possibly mean what in this interpretation?

Here is another possibility: The "pleasure dome" may be an emblem for the human mind. It may be that Coleridge offers his description in order to stimulate the mind and senses of the reader in as many ways as possible as a demonstration of the intensity of feeling of which man is capable. After maintaining the intensity as long as possible, he simply breaks off the vision. He then offers, for contrast, a "flat" description of another vision. Could I, he says, recreate (rather than simply describe) this vision, I could rise again to the intensity which I achieved momentarily in the first vision. Then I would be possessed of the divine madness which other men fear because it is beyond either their experience or their present capability.

Which of these explanations seems the more plausible to you? Can you offer another interpretation of the poem, preferably one which takes into account more of the elements of both vision and the epilogue?

6. Wordsworth: The Prelude--Book XII, ll. 208-225.

   a. You have seen, in earlier readings, how, according to Wordsworth, there are moments when one senses a presence "deeply interfused" both in nature and in man. These moments Wordsworth now calls "spots of time." What is the role of those "spots of time" in guiding man's life? In order to be useful, these "spots of time" can't simply be remembered as one remembers a telephone number or an address. What is the function of imagination in making use of these moments?

   b. What is the nature of the understanding which comes to men in these "spots of time"?

7. Wordsworth: The Prelude--Book XIV, ll. 86-99, 188-231, 430-454

   a. 86-99:

      (1) Here again, Wordsworth is speaking of the power which the mind derives from spots of time. Read, in a good encyclopedia, a definition of "gestalt" psychology. What resemblance do you find to the idea Wordsworth expresses here?
      (2) Explain the apparent contradiction between line 94 and line 96? Can you relate this paradox to the similar phrase in ll. 106-107 of "Tintern Abbey"?
      (3) Perhaps someone in your class can secure some information about modern "process" theology, especially about the theology of Martin Buber. If so, you will discover that Wordsworth anticipates, in these lines, a good deal of recent theology as well as much of modern psychology.

   b. 188-231:

      (1) Do you find it surprising that Wordsworth lists "Reason" as one of the synonyms for imagination? What does he probably mean by reason in this context? Does he mean the same thing that Pope did when he used the word?
      (2) 194-202: Can you trace, in the metaphor of the stream, the three stages of man's life which we have described earlier?
      (3) The "blind cavern" of line 195 has at least three meanings--the moment of birth, the subconscious origins of mind, and the prehistoric primitives from which thinking man descended. Can you see how each is relevant to the notion of three stages in the development of man's mind?
      (4) What is a "feeling intellect"?

c. 430-454:

(1) The Prelude is dedicated to Coleridge, and this final summation is addressed to him. What is the "work" in which Wordsworth and Coleridge have been "joint labourers" (441)?
(2) 435-436: What political disappointment is probably reflected in these lines?
(3) How does the grounding of belief in nature protect man against the temporary disappointments of life?
(4) What is the great duty of the poet? Why is imagination the indispensable means for performing that task? How would Wordsworth probably answer the question of whether poetry should be pleasant or instructive?

## IV. THE USES OF GENRE IN ROMANTIC POETRY

### A. The Sonnet:

As you no doubt know, a sonnet is a lyric poem fourteen lines long. Although its form is quite arbitrary, it does invariably consist of fourteen lines of iambic pentameter, and it will usually follow, at least loosely, one of several conventional rhyme schemes. Poets of many periods have used the sonnet form, early in their careers, as a kind of training exercise because the fixed number of lines and the rather conventional rhythms and rhyme schemes provide a discipline which helps them sharpen their poetic tools--their feeling for the connotations of words, their command of rhyme and meter, and their ear for musical effects. However, you will not want to dismiss the sonnet form as simply a practice piece. Some few English poets--Wyatt, Sidney, Spenser, Shakespeare, Milton, Donne, Wordsworth, and Keats come immediately to mind--have thoroughly mastered the sonnet and have made of it one of the richest poetic forms in English.

For our purposes, we may say that there are only two major kinds of sonnet in English poetry, each kind capable of numerous subdivisions. Of these two, the Italian (Petrarchan) form is characterized by its fundamental division into two parts, the octave and the sestet. As you might guess from its name, the octave consists roughly of the first eight lines and the sestet of the last six. In the most usual form the octave rhymes abba abba and the sestet cde cde, cdc cdc, cde edc, or some variant of one of these forms. The second type, the English (Elizabethan, Shakespearean) sonnet, generally divides itself into three quatrains (four-line units) and a closing rhymed couplet. Probably the most common rhyme scheme is abab cdcd efef gg.

Given this much background, let us consider briefly one fairly representative sonnet of each type to see what, aside from physical form, are the characteristic features of each kind:

On His Blindness

John Milton

When I consider how my light is spent,
Ere half my days, in this dark world and wide,

And that one talent which is death to hide
Lodged with me useless, though my soul more bent
To serve therewith my Maker, and present
My true account, lest He returning chide;
"Doth God exact day-labor, light denied,"
I fondly* ask. But Patience to prevent
That murmur, soon replies, "God doth not need
Either man's works or his own gifts. Who best
Bear his milk yoke, they serve him best. His state
Is kingly: thousands at his bidding speed
And post o'er land and ocean without rest;
They also serve who only stand and wait."

1. Which type of sonnet is this?
2. What is the rhyme scheme? the meter?
3. How much does the rhyme scheme vary from the "model" schemes given above?
4. How, in general terms, would you describe the content of the octave? of the sestet? (The sestet section really runs 6½ lines in this poem.)
5. Does the relationship between octave and sestet match any common rhetorical pattern (question-answer, problem-solution, situation-response, argument-rebuttal, doubt-affirmation, etc.) you know of?
6. Does the relationship among the parts make the particular form used an appropriate one for the idea or feeling or experience the author wishes to convey?

## Sonnet 116

William Shakespeare

Let me not to the marriage of true minds
Admit impediments. Love is not love
Which alters when it alteration finds
Or bends with the remover to remove.
O, no! it is an ever-fixed mark
That looks on tempests and is never shaken;
It is the star to every wand'ring bark,
Whose worth's unknown, although his height be taken.
Love's not Time's fool, though rosy lips and cheeks
Within his bending sickle's compass come.
Love alters not with his brief hours and weeks,
But bears it out even to the edge of doom.
    If this be error, and upon me proved,
    I never writ, nor no man ever loved.

1. Which type of sonnet is this?
2. What is the rhyme scheme? the meter?

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* fondly--foolishly

3. How much does the rhyme scheme vary from the "model" schemes given above?
4. How, in general terms, would you describe the content of each quatrain? of the couplet?
5. Does the relationship among the quatrains show any sort of development or progression? Does the progression through the quatrains to the couplet match any common rhetorical pattern (if-if-if-then, when-when-when-then, situation-amplification-amplification-summary, question-question-question-answer, etc.) you know of?
6. Does the relationship among the parts make the particular form used an appropriate one for the idea or feeling or experience the author wishes to convey?
7. Some critics feel that the English sonnet has a built-in weakness because, they say, the couplet often provides too small a space in which to say much. The result, they claim, is that the couplet, instead of adding to the meaning or richness of the quatrains, simply provides a weak or "clever" epigram to them. Do you find such criticism justified in the case of this sonnet?

Admittedly, the two sonnets above were chosen for their almost-perfect fitting of the patterns for the two basic sonnet types. However, not all sonnets, and especially not all the sonnets of the Romantic poets, fit the mold so closely. Before attempting to answer the individual study questions for each of the sonnets in this unit, run through the questions just asked about whichever sonnet type is appropriate. If you do so you should, by the end of this unit, have a pretty thorough grasp of the sonnet as a literary type and of the uses to which the sonnet is put by the Romantic poets.

We ought to say a few more words about the characteristics of sonnets in general. As already noted, the sonnet offers, because of its tight form, a pleasurable experience of poetic control. The tightness of its rhyme scheme gives to a good sonnet highly musical qualities. It offers a premium for exactness of expression. Because of its shortness, the sonnet does not afford the writer much opportunity to be verbose or to tackle large subjects. There are no sonnets "about" the Trojan War, although there are some fine ones about single people or events which were part of that war. Some poets have used the sonnet form to tackle "big" subjects--love, duty, religion and the like--by writing sonnet sequences within which the individual sonnets examine aspects of the larger subject, usually in some fairly orderly line of development.

1. Wordsworth: "London, 1802"

   a. If you don't remember your earlier reading of Paradise Lost, review quickly the political career of Milton.
   b. "altar, sword. . .pen, fireside" is a special kind of metaphor known as metonymy. What is metonymy? What aspects of English national life are suggested by the four metonymys quoted here? Why is Milton chosen as model for reform of all four aspects?
   c. How do the figures in lines 9-11 elevate Milton to the exalted stature of one worthy of emulation? Does this strategy remove the often-voiced objection that Milton had a cold and unattractive personality? Do lines 12-14 make of Milton a more

or less attractive character after the picture presented of him in lines 9-11?

d. What, judging by this sonnet, would you say is the kind of reform Wordsworth sees as possible and desirable? How does this differ from the kind of reform Wordsworth hoped would come out of the French Revolution (The Prelude)? Does his disenchantment after the French Revolution explain his 1802 attitude?

e. Read this sonnet aloud. You should notice several ways in which the diction and syntax embody this meaning:

    (1) Why does the sound of "dwelt apart" make these words better convey their meaning than would another phrase, for instance "lived alone," which would mean the same thing?
    (2) What sounds in line 10 aptly echo a "voice whose sound was like the sea"? What kind of consonants predominate in this line? What term is generally used to describe the repetition of initial consonant sounds? Of terminal consonant sounds? Can you see how both kinds of repetition contribute to the effect Wordsworth creates?

2. Wordsworth: "It is a Beauteous Evening, Calm and Free"

a. Here, as in previous Wordsworth poems you have read, the poet expresses a devotion to nature which verges on worship. Notice how this effect is achieved:

    (1) Which words used in this sonnet are specifically religious in their denotations?
    (2) What other words have come to have religious connotations, either through associated meanings or because of their use in devotional literature?
    (3) Can you identify the Biblical allusion in line 5? line 12? line 13?

b. Which of Wordsworth's three stages is the persona in? the girl to whom he is speaking?

c. Line 10 is perhaps the center of the poem. What makes the "dear child" holy if not "solemn thought"?

d. This sonnet affords a chance to check yourself for an error commonly made in the reading of poetry. What does the phrase "breathless with adoration" modify? How do you know? What usual indication of pauses would seem to encourage a nonsensical reading of line 3? (The tightness of the sonnet form often forces the poet into some fairly "fancy" tricks of syntax. Punctuation is provided as an aid to correct reading, not merely to satisfy formal rules.)

e. Notice the fairly uniform length of syntactical units in the octave. How does the syntactical structure of line 9 reinforce the break in rhyme words between octave and sestet? What differences between the speaker and the one spoken to in the poem (or, more accurately, between the reactions of each to the evening) make this sharp division appropriate?

3. Wordsworth: "Composed Upon Westminster Bridge"

a. Wordsworth plays, in this sonnet, with a standard way of looking at things. In place of the usual picture of cities as man-made things impinging upon nature, Wordsworth sees the city as "putting on" nature or receiving nature into itself so as to become a thing of natural beauty. You should be able to point out four distinct statements in which nature enters into or hovers over, and thus transfigures, the city.

b. Notice that lines 4-5 and 9-10 withhold their meaning until the last few words. How does this kind of sentence structure heighten the effect of the description which it eventually yields?

c. The "smokeless" air is obviously clear air, but it is something more as well. What implication is added by the poet's using "smokeless" to mean clear? Does this implication make the scene seem more or less beautiful to the narrator (or the reader)? Can you relate all this to Wordsworth's conception of "spots of time"?

d. If you followed the last question, another might suggest itself. If it is the poet's task to record a significant but evanescent scene, then he in some way creates the beauty of that scene for the reader (to whom this beauty is otherwise inaccessible). Does this idea, together with the parallel structure of lines 9 and 11, reinforce the implied identification in the sonnet between the poet and the sun?

e. In addition to the general meaning of "steep" (line 9) as soak or saturate, what specific meaning does this verb have? (What, originally, did one steep?) How does this more specific meaning make of the verb an especially appropriate description of the diffusion of light (including even its color)?

f. How is line 12 an appropriate summary image for the process of nature's fusing itself with the city?

g. What time of day is the poem describing? How do you know? How do the last two lines add to the expectation, implied in line 8, that this quiet scene will not last?

h. Can you explain the "heart" in the last line? Why is the heart chosen (rather than brain, liver, or whatever) for the synechdoche? Can you see how this synechodoche personifies the city?

i. The sonnet consists mostly of long, fairly smooth syntactical units. There are two notable exceptions, each of which serves a definite purpose in the poem:

   (1) How do the repeated enforced pauses of line 6 help to create the impression of size and diversity which Wordsworth wants to give of London?

   (2) The sharp vocal outburst of line 13 signifies the emotional climax of the poem. Can you see how both the sound and meaning of the preceding line help sharpen the contrast between the tranquility of the first lines (as well as of the scene being described) and the impassioned response of the narrator to the scene?

4. Shelley: "England in 1819"

a. Unlike the Wordsworth sonnets you have just read, Shelley's sonnet is written in a tone of great anger and just indignation. Divide the poem into its syntactical units (what would, if the words were rearranged in usual prose order, be its phrases); you will find the basic unit to be shorter than a line. Notice especially the following:

(1) Line 1--Notice that the plosive consonants and repeated enforced pauses make the line read with a cadence so deliberate as almost to suggest the reading of an indictment or bill of particulars.
(2) Lines 3, 4, 6, 11, 12--In each case, notice that the combination of major pauses within the line and consonant sounds forces a deliberate, harsh-sounding reading.

b. Unlike the preceding poem, which creates its effect largely by developing and expanding one metaphor (the fusion of nature with the city), this sonnet depends for its effect upon the cumulative impact of a series of images, each vivid and each, in varying degrees, appropriate:

(1) Do you know of any other "old, mad, blind, despised, and dying king" in literature? What characteristics of this other king might Shelley have had in mind. What other characteristics would clearly not apply to King George as Shelley saw him?
(2) What are dregs? What, then, are the people likened to as the "dregs" flow through them?
(3) What was the original, "medicinal" use of leeches? This poem may present an interesting case of an historical accident which adds greater meaning to an image. One would be hard put to know if Shelley understood the actual results of bleeding, but whether he did or not we do, and our knowledge makes the image of line 5 even more appropriate. You should notice also that the description in line 4 both echoes (and thus reinforces) the first line and applies equally to the image in the following line.
(4) Line 7, with its curious juxtaposition of war carried on in the neglected farm lands may suggest an ironic reversal of a scriptural admonition about war. What is that admonition? (Such an echo exists for any reader familiar with the Christian response to war; whether Shelley intended us to think of it poses an interesting but really irrelevant question. We need, instead, to ask whether to make such an association enriches or weakens our experience of the poem. To this question there is probably no "right" answer; your individual judgment is your best guide.)
(5) Explain the image of lines 8-9. Do you recall from you study of Milton or of the Augustan satirists any instances in the English Civil Wars which justify this image?

(6) "Sanguine" has two possible meanings. How does Shelley's implied contrast between what the laws appear to be and what they really are make use of both meanings? (You might recall some of the harsh laws mentioned in the "Restoration and Augustan Satire" unit.)

(7) What is the "Book sealed"? What, in England, had tended, at least for poorly educated ministers, to replace the "book sealed"?

(8) Some have speculated that "Time's worst statute" may have been the Licensing Act which, in effect, made possible government censorship by making publishers legally responible for what they printed. (Shelley's own religious poem, Queen Mab [1813], which attacked some aspects of orthodox Christianity, had caused the publisher of a small edition to be prosecuted.) However, we need not chase after such a particular referent; the statement may refer to some particular law or to the general state of the law in England at the time. In theory, Parliament was to protect the national interest. What are we expected to surmise if the worst law time has yet produced is left unrepealed?

(9) Some readers find the closing couplet the poem's weakest part. What is wrong with this general image as a solution to the problem Shelley so brilliantly lays out? (That is, how is a general solution inconsistent with his rendering of the problem?_ Some ingenious readers, trying to "save" Shelley from having written even one weak line, profess to read the last couplet as an apocalyptic vision. You have seen a genuine apocalyptic vision in Prometheus Unbound. Why does this sonnet not seem to be one? (To put the question the other way around, what evidence can you find in the sonnet that it is one?)

5. Shelley: "Ozymandias"

a. You have looked at a sonnet which develops one predominant metaphor and at another which piles up images. This Shelley sonnet frustrates our expectations and, by so doing, involves us with the poem.

(1) How does the fictive frame, even though it hardly runs beyond the first line, seem to make concrete and actual the object which the octave describes?

(2) How does the narrator's reasoning backwards from the statue to its creator further reinforce the "realness" of the statue? (To overstate the case, how would the effect of the octave be different if Shelley said, in effect, "I dreamed of a big statue in a desert"?)

(3) Read quickly through the octave again, paying attention to the sound and to the nouns used. Notice how carefully the effect of matter-of-fact, concrete narration (without even very much descriptive effect) is maintained.

b. In the usual patterns of development for sonnets, we would expect that the sestet to follow such an octave would provide an interpretation for the specific situation. Notice what Shelley provides instead:

(1) Does the narrator who began the poem by offering the fictive frame ever step back into the poem?
(2) The octave has established the second narrator, the "traveller" who tells the story, as a matter-of-fact recorder of a specific situation. However, his words in the final three lines do add, almost for the first time, a suggested value judgment. For instance, what effect do the repetition of "s" sounds in line 13, the alliteration of "boundless" and "bare" in line 13, and the alliteration of "love" and "lend" and "sands" and "stretch" have on the reading of these two lines? In addition, can you see how the continual repetition of sibilants ("s" sounds) in lines 13 and 14 echoes the other description of great size early in the poem? (In analyzing such matters, we tend to exaggerate them, but a sensitive reader will have some awareness of the pleasure produced by such repetitions and of the effect of these repetitions on meaning.)

c. The reader's interpretation of the significance of this poem goes, of course, far beyond his noting that the rest of the world is somewhat bigger than the statue of this proud king. It is to this process of further interpretation that we need to turn our attention.

(1) Do you know who Ozymandias was? Did Shelley expect that you would? How would the poem's point, even though still valid in some ways, be weakened if the statue were of Julius Ceasar?
(2) Try to write a description of Ozymandians' attitude toward himself that does full justice to all the implications of the inscription. That is, indicate both his estimate of his own importance and your resultant estimate of his character. Does this help you see the economy of Shelley's quoting the inscription rather than describing the man?
(3) Who has provided the interpretation (of the significance of the situation) which one would ordinarily expect the poet to provide? This device is easy to use, but to use it well the poet must provide controls which guide the reader's interpretation. It is really these controls that we have been considering. Some readers feel that Shelley makes the controls too obvious, too heavy-handed. There is no "right" answer to whether he does or not, but you might give this question some thought.

d. As you have no doubt noticed, line 8 presents some serious difficulties in interpretation. Assuming that the line means something, we become at once caught up in questions of what the "them" are, what the grammatical connection of "heart" and "hand" to the preceding lines is, and what a "hand that mocks" is. The unscrambling of this line involves considerations of the conventions of inversion and ellypsis which go far beyond either the vocabulary developed in this unit or our needs. Let us simply say, for the sake of clarifying the literal meaning of the poem, that lines 3 through 8 seem to have the meaning suggested in the following restatement:

> Near them, on the sand,
> Half sunk, a shattered visage lies, whose frown,
> And wrinkled lip, and sneer of cold command,
> Tell that its sculptor read well those passions[1],
> (Which yet survive, stamped on those lifeless things[2]),
> The heart[3] that fed [those passions], and the hand[4]
> that mocked them:

By now, you are probably thinking that a line requiring so much labored explanation is a fault in the poem. You are right.

6. Keats: "When I have Fears"

   a. This sonnet operates on another of the common rhetorical patterns of the English sonnet: when-when-when-then. One might expect, as a result, that each quatrain would contain a more-

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[1] The frown, the curled lip, and the sneer are, of course, commonly used to represent attitudes rather than merely facial expressions. This practice probably began with the belief of the old "science" of physiognomy that character could be read in the face, but such use of facial gestures continues to have some validity because we are all taught that facial expressions do have social (if no longer spiritual) significance. Notice also that the entire line which follows modifies "passions."

[2] The "lifeless things" are the broken pieces of the statue.

[3] "Heart" is a common synechdoche for desires and, more specifically, is the common Christian emblem for the will. You should be able to see, at this point, that "passions," "heart," and "hands" are all direct objects of "read" arranged in a series. Thus, the sculptor correctly read the passions, heart, and hand of Ozmandias.

[4] "Hand is a traditional synechdoche for products or deeds; thus we speak of nature as the "handiwork" of God, of a fine painting as showing the masters "hand," and of the president as an old "hand" at politics. In the context of this sonnet, we find, then, that the deeds which arose from Ozymandias' arrogance now mock him in two senses: the words which he has caused to be carved on the statue almost literally "mock" themselves in the present situation, and the fultility of his attempts to become unforgettably great "mocks" (frustrates) his passionate desire to do so.

or-less distinct image or argument.

(1) What is the over-all image suggested by the first quatrain? What is a gleaner? Notice that the specific meaning of "glean" is not the same as that of "harvest." How does this make the poet's wish more than simply a hope to live out his "three-score years and ten"? Does his fear of "ceas[ing] to be" (as opposed to fear merely of "dying") add to this more specific delineation of what he fears and what he hopes?

(2) What is "the night's starr'd face"? You should, from your knowledge of myth and of astronomy, be able to formulate one quite specific meaning for line 6. Does your knowledge of Romantic attitudes toward nature suggest another, more general meaning? Can you see that both meanings are appropriate here? (Words or lines which have more than one appropriate meaning are generally called ambivalent. Words or phrases which have some meanings or associations which are appropriate and some which are either irrelevant or sharply inappropriate are usually called ambiguous[1].) Can you see that the wish for continued life has in this quatrain at least a slightly different motivation than in the last?

(3) How does line 9 emphasize the transitoriness of the next thing that the end of life would take away from the speaker? What is "unreflecting" love? Does Keats seem here to emphasize the positive (loyal) or negative (unthinking) aspects of such love? Or is even the "negative" aspect really negative? That is, does "unthinking" seem a bad quality to one who is torturing himself by thought? (This is a fine example of how the dramatic situation of a poem can condition the connotations of specific words within the poem.)

b. The conclusion of this sonnet is a bit surprising and is often misread:

(1) Why does the narrator describe himself as being "on the shore" of the world? How have his thoughts in the preceding 12 lines put him "on the shore / Of the wide world"?

(2) Explain how the juxtaposition of "wide world"--"I stand alone" reinforces the suggestion of "on the shore."

(3) Many readers read line 14 as meaning that love and fame no longer seem important. If you have read the first 12 lines carefully you should not fall into such an error.

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[1] Fruitful ambiguity is sometimes used as a synonym for ambivalence. An example of "bad" ambiguity would be the use of eating an apple to suggest the joys of nature, because the apple is so strongly associated with the fall of man as to create a connotation of impending sorrow or tragedy, an association directly contrary to the effect one would be striving for in this example.

In the light of the three quatrains, what is wrong with such a reading? This error probably arises from an expectation that if the quatrains express a fear, then the couplet will provide an affirmation reassuring to the one who is afraid. Assuming, for the moment, that the couplet might be a summary of, rather than an answer to, the narrator's fears, can you suggest a meaning for the couplet? Does this meaning "fit" better with the rest of the poem?

7. Keats: "On First Looking Into Chapman's Homer"

You will recall that something was said earlier about the very great compaction and control, the rich relevance of even smallest details, which characterizes Keats' best poetry. The present sonnet is an instance of this control. (As with "Ozymandias," we need to remark that detailed discussion has the effect of exaggerating the importance of small details in the total experience of the poem. Nonetheless, all the kinds of connection and contrast suggested below do add to the potential of the sonnet. The more perceptive the reader is, the more of these connections and contrasts he is aware of as he reads, the more vivid will be his experience of the poem.

a. What kinds of experiences are described in the first four lines ("travelled much, seen many kingdoms"); that is, how does Keats keep us from wasting any time or energy trying to visualize specific experiences?

What is the first specific experience (rather than general kind of experience) related in the poem?

How does this rhetorical device, this transition from general to specific and from figurative to literal, embody the "idea" of the whole sonnet? That is, the basic contrast of the poem is between actual and vicarious experience; can you see how the movements of octave and sestet reinforce Keats' argument as to which kind of experience is more "real"? Which kind of experience elicits from him the more vivid impression?

b. The questions you have just been considering attempt to show how the structure of the sonnet helps create its meaning. We might also consider two ways in which the imagery of the poem helps establish connection between octave and sestet and enriches, by connotation, the total effect of the sonnet:

(1) Why, aside from the general connotations of richness, would the Aegean area be described as "realms of gold"? How does the statement of line 4, that poets consider the area to be the domain of Apollo, reinforce this suggestion? (Why Apollo?) Now look at the sestet: What brought Balboa (it was not Cortez) to Central America? This would seem to add an ironic, even cynical overtone to the sonnet. Indeed, there may be a bit of historical irony here, but we should not overestimate the cynicism. What did the Aztecs and Incas use gold for? How does this knowledge

make the presence of gold more worthy, at least from their point of view if not from the Spaniards'? What is the reaction of the Spaniards to their first sighting of the ocean? Can you see how this awe is made even more genuine by our having been reminded of the "practical" quest which brought them there? Thus, we see, Keats uses both the favorable and unfavorable connotations of gold to strengthen the reader's experience; such use demands that the poet have absolute control of the ambivalence of the words he uses.

(2) What was once thought (and still is, by some people) to be the significance of a large, high, prominent forehead? What then, is the rather conventional compliment paid to Homer in line 6? Can you see that "deep" enriches the image by referring to the quality of the mind as well as the appearance of the brow (which is itself a synecdoche for the mind)? What experience of unlimited depth is suggested in the simile of lines 9-10? Recalling that the "subject" of the poem is the experience of reading Homer, how do these lines then reinforce the assertion, discussed above, that Homer is "deep-brow'd"? What is there about the appearance of the Pacific Ocean (as opposed, for instance, to the Atlantic) to give rise to staring, silence, and wild surmises--in short, to awe? How does this reinforce the compliment paid Homer in line 6?

c. How would Keats answer the common idea that "books" are unreal, an escape from reality, and that "eggheads" live in an "ivory tower"? Can you see now that the poem, far from being merely a fancy statement of a meaning, actually embodies and creates an experience which a prose paraphrase can only weakly suggest?

d. You may wish to notice, in passing, two syntactical tricks necessitated by the tightness of the form:

(1) The use of a word for a part of speech different from its usual use in line 7.

(2) The double use of "that" as both connective (relative pronoun) and object ("Homer ruled that") creates almost the effect of the line's being an indirect quotation.

B. The Ode:

Unlike the sonnet, which can be easily defined because of its tightly controlled form, the ode operates within a range of permissibility only loosely hedged about with restrictions of both form and content. Because this is true, one can "miss the boat" on the ode in either of two ways: one can read a great many odes without having any very clear idea of what odes are like, in general, or, conversely, one can study the most careful definition of the ode (even with one or two examples) and still not have available the necessary equipment for understanding the next ode that one encounters. This section will try to avoid the pitfalls of either extreme by using both methods. We will attempt both to state with some care what odes have been and to look at enough odes, and at odes various enough in form and content, to provide a decently representative notion of this elusive but important genre. Many of the ode's peculiarities result from its particular use in Greek literature; therefore, we can perhaps best appreciate both why it has some restrictions and why it doesn't have more than it does by considering, briefly, its development:

The ode was originally a poem produced to be performed by a chorus (with musical accompaniment) to celebrate the victor in one of the great athletic contests. At its best, the Greek ode thus became an occasion for public speech-making which considered the implications of one man's victory--its meaning for his past and future life, the lesson for others in the way he has prepared and competed, and often a kind of public dedication to the virtues and strengths which the victor embodies. As it developed, the ode was found to be a useful format for other meditations which begin by celebrating some particular thing or person and movedto a consideration of the significance of that thing, first in general intellectual terms and then, more specifically and subjectively, to the narrator. Hence, by the time we are concerned with, the ode has come to be a poetic form with certain characteristic contents which can be described roughly as follows:

(1) The poem generally begins as a celebration of some particular thing. It develops, generally, in a way that we would call psychological, amplifying the thing celebrated into something of general significance by considering associations with the thing and suggesting possible applications of the characteristics of the thing to human life.

(2) The level of diction of the ode, probably because of its original public nature, has continued to be rather exalted and dignified. The language of the ode is usually intellectual in the sense that a good many abstract "concept words" are used. Formal phrasing and archaic words are often employed.

(3) The development of the ode from the thing celebrated to the final ramification often proceeds according to certain rhetorical patterns based on psychological processes. Probably the most common of these are the following:

 (a) Thesis (statement) - antithesis (objections and doubts) - synthesis (resolution)
 (b) Description (of the thing celebrated) - amplification (related things and ideas) - application (to the narrator and hence, presumably, to the reader)
 (c) Description and application--intellectual (rational) acceptance of the implications--religious or spiritual (subjective, intuitive acceptance of the implications.

The form, as well as the content, of the ode has been determined by its original use. In the original Greek ode, the chorus moved as it recited. The ode was divided into three movements:

(1) *Strophe* - the chorus moves away from the altar or victor's stand.
(2) *Antistrophe* - the chorus moves back to the spot from which it began.

(3) Epode - the chorus remains standing in place.

The poet attempted, originally, to make these movements, or rather the sections of his poem which accompanied these movements, correspond with the rise and fall of emotional intensity within the poem.

As the ode has developed in English, there have come to be three recognized main types. The classifications are loose, but generally the three types of English ode are classified by their form:

(1) The Pindaric (or regular) ode is divided into three or more sections. The strophe and antistrophe are alike in form, having the same number of lines and the same meter, line-length, and rhyme-scheme. The epode must be different in some or all of these details. The sections are marked by spacing on the page and are often numbered. Some odes have more than three sections. Most such odes are not Pindaric, though a few are. You can tell quickly by looking for pairs of sections which have the same metric foot, line length, rhyme scheme, and number of lines. These will be strophe-antistrophe pairs. There need not be an epode after every pair, but for every strophe there must be an antistrophe if the ode is pindaric. Thus, using only the first letters of the section names, any of the following combinations could appear:

S - A - E (most common)
S - A - E - S - A - E
S - A - S - A - E

You might try figuring out the form of each of the following as practice in analysing the ode:

(a) Ode to - - -

I. Iambic pentameter, couplets, 36 lines
II. Iambic pentameter, couplets, 36 lines
III. Iambic tetrameter, rhymes abab, 20 lines[1]

(b) Ode to - - -

I. Trochaic tetrameter, 20 lines, rhymes abab
II. Trochaic tetrameter, 20 lines, rhymes abab
III. Iambic pentameter, 16 lines, rhymes abba
IV. Iambic pentameter, 12 lines, rhymes abcb
V. Iambic pentameter, 12 lines, rhymes abcb
VI. Iambic tetrameter, 14 lines, rhymes abba[2]

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[1] This is the simplest form of Pindaric Ode: S - A - E

[2] Looking for pairs of meters, line numbers and lengths, and rhyme schemes should immediately tell you that I and II and IV and V are S - A Pairs. The ode is constructed S - A - E - S - A - E. IV and V could, but need not, be exact repetitions of I and II. Note also that had III been omitted the poem would still have been a Pindaric ode.

(c) Ode to - - -

I. Iambic pentameter, 16 lines, couplets
II. Iambic hexameter, 11 lines, rhymes abab, bcbc, cdd
III. Iambic tetrameter, 16 lines, rhymes abba, cddc, effe, ghhg[1]

(2) The Horatian ode may be divided into any number of movements indicated by division into stanzas on the page. The stanzas (movements) may consist of any number of lines from three on up. This type of ode is characterized by its repetition of the same stanza form (same number of lines, same line lengths, and same rhyme scheme) in every stanza of the poem. Thus, no distinction can be made as to strophe, antistrophe, or epode. As its name hints, the form of the Horatian ode descends from Latin models, the precise form of which need not concern us since the English Horatian ode is so easy to recognize by its unbroken repetition of the stanza pattern. (The Horatian ode, though very different in form from the Pindaric, is justifiably called an ode because of this regularity of form and because it meets the criteria for the content of an ode discussed above.) If you want to get a more accurate notion of what the Horatian ode form is like, you might scan the stanzas of two odes as widely different as Collins' "Ode to Evening" and Coleridge's "Ode to France," both Horatian odes.

(3) The irregular (or neo-Pindaric or Cowleian) ode is yet looser in form. The names "neo-Pindaric" and "Cowleian" are sometimes used because this form of ode was first written by the eighteenth-century poet Abraham Cowley, who apparently thought he was writing Pindaric odes. In the irregular ode, each movement is a rule unto itself; it need not correspond (in form) with any other movement, and its rhyme scheme and meter are often erratic, varying in whatever ways seem appropriate to the emotional development of the poem. The name ode is justified for odes of this type by the formal division of the poem into movements and by the poem's maintaining the kind of tone, diction, and content described above as results of the development of the form in Greek literature. Because of its loose form, the irregular ode can be handled very poorly by incompetent poets. On the other hand, this same looseness provides great freedom for the emotional development of some very fine odes by first-class poets. Wordsworth's "Immortality Ode," which you will be reading, affords one example of how effectively an accomplished poet can use the freedom afforded by the irregular ode.

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[1] You should have quickly decided that this is not a Pindaric Ode, since there is no S- A pair.

As you read each of the odes in this section, you would be well advised to take some notice of how each ode is divided, what its rhyme scheme and metrical pattern are, and which of the English ode types it most nearly resembles. You should then consider how each ode moves from a particular experience to a general psychological or philosophical inquiry and then (where applicable) back to a particular, personal application or reaction. You should be aware of the ways in which such matters as tone, perspective, and level of diction are employed to condition your experience of the poem.

1. Coleridge: "Dejection: An Ode"

Coleridge's "Dejection," published in 1802, exposes an aspect of the Romantic reaction to nature (and to self) of which we have, as yet, seen but little. We have read a great deal about the inspiration to be drawn from nature; there is, of course, another side to the Romantic coin. Your own experience should teach you that there is a mental and emotional price to be paid for moments of ecstatic excitement--that "what goes up must come down." A man in sympathetic communion with nature will respond to all her moods, violent or melancholy as well as calm or happy; or rather, to put it more accurately, such a man will find in nature circumstances which seem to embody his own moods and emotions. In this ode, Coleridge moves, through predictions and associations, from consideration of a specific situation (the weather at a given moment) to a more general consideration of his own spiritual condition and then back to a more specific conclusion. Considering the poem section by section should help to establish how the rhetoric and diction of this ode helps achieve Coleridge's purpose:

a. Section I:

(1) In addition to the specific mention of the weather situation, what makes the Ballad of Sir Patrick Spence a particularly suitable epigraph for this poem?

(2) There are three winds mentioned in this first section. How does your previous knowledge ("The Eolian Harp") of the symbol in line 7 tell you that two of the winds are "real" and the third is metaphorical? (This progression from a present real wind to a predicted real wind to a past metaphorical wind shows how quickly a poet can enlarge his consideration of a particular thing into a consideration of more general ideas.)

(3) Why might it be "better" for Coleridge's "lute" to remain silent? Where else have you encountered this device of making poetry out of one's present inability to make poetry?

(4) What is going on in line 15? How does the subjunctive construction tell you that this is the case? Why does Coleridge wish for a storm?

(5) What is "this dull pain" in line 20? Why is this kind of synecdoche particularly effective? Do you remember a similar

use in Swift's "Verses On the Death of Dr. Swift"?

b. Section II:

(1) Notice the grammatical connection of the first four lines to "pain" in line 20 above. How does this kind of connection add to the sense of development (of each succeeding section as a natural outgrowth of the previous section) which is one of the characteristics of a successful ode? (Watch for other kinds of connections between II and III, IV and V, V and VI, and VII and VIII. The effect is, however slightly, to make IV and VII seem to be beginnings of new movements, new directions of thought. See if your reading of the poem bears out this impression.)

(2) What kind of distress is indicated by words like "a grief without a pang" and "dull pain"?

(3) The word "heartless" in line 25 has here a meaning rather different from its usual meaning. What does it mean? How does the synecdoche make "heartless" make sense in this line?

(4) How does the syntax and punctuation of line 34 produce a sound (read it aloud) which echoes and reinforces the sight it describes?

(5) In the light of the poems about nature which you read earlier, can you make sense of line 38? How does the distinction made in this line reflect backwards so that line 34 suggests a good deal more than it seemed to?

c. Section III:

(1) "Genius" is an important word in Romantic poetry. In most romantic poems, as in this one, genius means at least two things. What particular kind of mind is usually described by the word "genius," as opposed to describing someone as being very bright or having a very high IQ? (Why do we call Mozart a genius but an expert accountant very bright?) Second, what do we mean when we speak of the particular "genius" of German religious music or of Italian opera? After reading the whole poem, can you see how these two closely-related meanings add to the literal statement of line 39 (that Coleridge's genial spirits, his usual confidence and cheerfulness, have deserted him) and suggest the deeper distress that motivates his present dejection? Notice as you continue reading that much of the rest of the ode describes his fear that he is losing his "genius" in all three senses.

(2) Look again at The Prelude, Book XIV, ll. 69-99. Why can Coleridge not find in nature the inspiration to lift him from his melancholy? This poem was written in 1802, and The Prelude was written during the years 1805 to 1850. You will recall that The Prelude was addressed to Coleridge and that Book XIV was specifically addressed to him. Can you suggest any possible relationship between "Dejection" and Book XIV of The Prelude?

d. Section IV:

(1) What lines from "The Eolian Harp" are you reminded of as you read lines 47-48? How was Coleridge's mood different in the earlier poem? How does this difference of mood account for his differing reaction to the idea expressed in lines 47-48? How is Coleridge's metaphysical attitude different from that expressed by Wordsworth in "Tintern Abbey," lines 106-107? Is Wordsworth's attitude in The Prelude, Book XIV, lines 98-110, closer to Coleridge's solipsism?

(2) Explain the metaphors of line 49. (The punctuation should help you see that line 49 is in some way an amplification or explanation of line 48.)

(3) Lines 53-58 offer two sensory images for a spiritual process. Is either image to be taken literally? How do these sensory images serve to amplify or clarify the general, intellectual proposition of lines 47-48?

e. Section V:

(1) Notice how lines 59-63 echo the last lines of the previous section. You should be aware that, although the light image is repeated almost exactly, the sound image is somewhat modified. What does the previous general reference to sound now become? Remember that these sense images are being used to characterize that intellectual or spiritual power which puts man in harmony with nature and with himself. What phrase, common both in previous poetry and in Christian literature and hymns, is suggested by Coleridge's words in line 60? Can you see how calling on the associations of that phrase both enriches and clarifies Coleridge's prescription of the remedy for melancholy?

(2) Most readers are tempted to misread the meaning of lines 64-65. Who are "the pure" in this context? (Remember what Coleridge and Wordsworth had to say about the uses of nature.) Can you place "the pure" in Wordsworth's scheme of the three stages of maturity? Why is "pure" a good word to describe one who has re-established his connection with the natural world?

(3) Does line 68 help clarify the metaphor of line 49? How does the addition of a dowry make more exact and more appropriate the earlier metaphor for union?

(4) Notice that lines 74-75 once more reinforce the sensory metaphors for spiritual relationship. Are these metaphors arbitrarily chosen? or is there a physical (sensory) component in the spiritual experience being described? In fact, doesn't this metaphor define what is, for the pure, the relationship between the physical and the spiritual?

f. Section VI:

(1) Can you explain how lines 76-81 present a more personal application of the relationship between the physical and the spiritual just discussed?

(2) What are the "visitations" of line 84? (A close look at the syntax and punctuation of lines 82-84 should give you the answer.) What book of the Bible is a record of

such visitations? Does this reference, together with an earlier reference (discussed above), add impact and significance to Coleridge's personal complaint? How?

(3) The construction of lines 87-91 is rather complex, but a close look at punctuation and syntax should help you. What is the "this" of line 91? Now look back at 87-90 more closely. What aspect of truth (as the Romantics see it) does one ignore if he refused to "think" about what he "feels"? What inaccurate but popular misconception of Providence did Coleridge try to accept (l. 88)? How does this reference again suggest the book of the Bible mentioned earlier?

Lines 89-90 work upon a rather complex set of ambivalent words: steal, nature, and natural. To explain these words fully would require many pages of explanation about the word "nature" and its uses in the eighteenth and nineteenth centuries. For now, let us simply consider two possible meanings for each of the three words:

(a) steal--to draw out by analysis
(b) steal--to take away or rob
(a) nature--the qualities or characteristics of a thing
(b) nature--the fundamental character of a thing
(c) natural-- physical, objective, that which is knowable
(c) natural--in harmony with the universe

Now look back at what was said in the introduction to this unit about Lockeian and Cartesian rationalism. We know that Coleridge had detailed knowledge of the philosophical movements of his day, and we know that he is describing, in these lines, what he does in those moments when he feels out of communion with nature. Read lines 89-90 again, using the first suggested meaning for each of the three key words. Can you see how these lines describe what Coleridge thought he was doing by trying to examine the universe (and himself) rationally? Now read these lines again, using the second suggested meaning for each key word. How does this reading describe what Coleridge now feels he was actually doing by trying to examine the universe (and himself) rationally?

(4) What "part" of the universe is "suited" for rational examination? What "part" does Coleridge specifically single out (by speaking of rationalism as the habit of his "soul") as unsuited for rational inquiry?

g. Section VII:

(1) Besides the clear grammatical break between VI and VII which you noticed earlier, what else suggests that VII begins a new movement in the poem?

(2) In the light of VI, what habit of mind does Coleridge classify as "viper thoughts"? How does the religious connotation of "viper" restate what Coleridge has said in Section VI about this habit of mind?

(3) As Coleridge turns back from systems of abstract thought to contemplation of nature, he observes that the wind which has set off his train of thought is still blowing. Since you already know the symbolism of the lute, explain lines 97-99. How does this expression of self-awareness make the reader more apt to accept Coleridge as an interpreter of the significance of experience?

(4) Lines 96-109 are usually read as a rather feeble attempt at raillery against the wind; Coleridge has just rejected the "viper thoughts" which the blowing wind led him to, and he has turned his gaze again toward nature. How does Coleridge's use of the harp symbol in these lines suggest that he is trying to be flippant? What other words in these lines suggest his attempt to make light of the wind?

(5) Lines 96-109 should not be hard to read except that a few words are used in ways with which you may not be familiar. These readings may help to clarify the meaning:

(a) held - believed to be
(b) were - (subjunctive) - would be
(c) to - (l. 109) - to the point of

(6) If you read carefully, you should see fairly early in this section some hints that Coleridge's resolution (to let his imagination start working again) is not going to succeed. What time of year is it (ll. 104-105, 107)? What is the usual symbolic significance of this season? How does line 106 transform this season into another? What is the symbolic significance of this season? How is this latter suggestion carried out both in Coleridge's delineation of the kinds of places in which such a wind should blow (ll. 100-102) and in his description of the wind as actor (l. 108)? How does all this relate to the original theme of dejection caused by the failure (death) of imagination?

(7) One would ordinarily expect that line 110-125 would be the climax of the entire poem. Having sloughed off his dejection and resolved to let his imagination run free once again, Coleridge now proceeds to go wherever his imagination carries him. But where is that? What kinds of scenes does the wind suggest to his imagination? How does the first vision simply carry him back to the idea of the death of his imagination? How does the second vision recall his feeling of alienation from the universe? (The "Otway" of line 120 is an earlier writer.)

h. Section VIII:

(1) Why is it midnight? How does the traditional symbolism of the hours of the day correlate with that of the seasons of the year? (Remember Walden.)

(2) The "friend," who is also the "lady" of IV and V, is probably Dorothy Wordsworth. Coleridge, unable for the moment to find personal escape from dejection, concludes

by hoping that at least his friend may escape it. Here, as throughout the poem, he uses religious allusions which enrich his meaning. Explain the appropriateness of "wings of healing" in line 128. How do lines 130-131 recall again the common image which we looked at in line 60? Why is this image appropriate here?

(3) Some readers find the word "mountain-birth" puzzling. How are mountains often formed? Why is the volcano an apt analogy for the "storms" of doubt and fear treated in the poem? How is the result of a volcano an apt image for a correct understanding of Providence?

i. You have now looked at all the parts of the poem. It has been suggested that the poem divides itself into three major parts (I-III, IV-VI, VII-VIII). How would you describe, in general, the rhetorical strategy of each of the three parts? The development within each part? Do you find that the main divisions and/or the movement within divisions seems psychologically justified? That is, is this poem in any way typical of the ways in which serious, thinking people might approach a major personal problem?

2. Shelley: "Ode to the West Wind"

The last ode you read was about as complex as any in English. This one is a good deal simpler; therefore, the questions will not attempt to lead you step-by-step through the entire poem. Instead, we will suggest some of the ways in which the poem can be approached and let you work from there.

a. What is the rhyme scheme of the poem? What is the name of the verse form which uses this difficult scheme? Can you see any rhetorical benefit to be gained by using interlocking rhymes? Do you know of any major work in the world's literature which uses this verse form?

b. Almost this entire ode consists of the development of the symbolic significance of the seasons. Notice all the ways in which Shelley amplifies this one figure:

(1) How does the simile of line 3 suggest a supernatural frame of reference for the autumn leaves?

(2) What does line 5 add to your attitude toward the picture of autumn? What common view of autumn, one which would work contrary to the mood he wishes to create, does Shelley exclude by this line?

(3) Notice how, in lines 7-8, Shelley expands the symbol by beginning to consider specific aspects of autumn as analagous to specific characteristics of an object connected with death. Watch for the continuation of this technique in lines 16, 24-28, 41-42, 58-61, and 63-64.

(4) In lines 9-12, the picture of autumn immediately suggests its own contrary. Is this consistent with what we know of psychological processes? Watch for the continued development of images for spring and rebirth throughout the poem.

c. Why is the wind both "Destroyer and Preserver"?
d. What, physically, is the "closing night"? If this thing is the "dome," what is the "sepulchre"?
e. Does anything in lines 26-28 suggest an amplification from the end of the year to the end of the world?
f. The word "lay" in line 34 is a misprint; it should be "day." What aspect of day could the waves be a deeper reflection of? What is the picture Shelley is painting here?
g. Undersea plants change with the seasons just as do plants on land. Does knowing this help make sense of lines 40-42?
h. Notice how quickly Shelley changes focus in section IV from describing the wind to a personal application. (In passing, you should notice how close to Wordsworth or Blake is Shelley's attitude toward childhood.) Skipping over line 54 for the moment, how does Shelley connect the autumn wind with his own life? Watch for a continuation of the "autumn of life" metaphor in section V.
i. Line 54 is often mistaken for a piece of sentimental, self-pitying slop. What historical event do the thorns and the blood immediately suggest? In Western literature, the thorns have since become a fairly standard emblem for the suffering one must undergo in order to achieve understanding or reconciliation with oneself and the universe. (They can also be emblems for the trials meted out by Providence, but we would probably be mistaken to ascribe so strictly orthodox a meaning to Shelley.) One must understand that line 54 states Shelley's acceptance of the necessity of suffering in order to be reconciled with the forces of life and to be able to perceive correctly; otherwise, one cannot make any sense of section V.
j. Read lines 57-61 carefully. They express an appreciation of all of life--the ugly and beautiful, the profoundly sad as well as the profoundly joyous--which can come only to one who has been "reborn" into harmony with nature.
k. What happens to dead leaves? How are they partly the cause, as well as a sign, of winter's giving way to a time of new life?
l. Can you see that the trumpet has much the same symbolic force here as does the harp in Coleridge's poems? What has the wind, which began as a sign of impending death, now become?
m. What is a prophet? What insight into the present does Shelley have to offer? How does this insight involve a prediction about the future, thus justifying the use of "prophecy" in both its meanings?
n. Is there any analogy to be drawn between the man who, by seeing things rightly, creates a new thing (this ode, his prophecy) out of the theme of the impending death of his powers and, on the other hand, a wind which is at once a destroyer and a preserver?

3. Keats: "Ode to a Nightingale"

This ode, like the one that follows it, may offer some difficulties. Readers, and young readers especially, often find it hard to bridge the apparently enormous gap between the objects these two odes celebrate and the intense passion of Keats' reaction. In part, this difficulty arises from Keats' very quick transition from object to interpretation. In part, also, we become confused because these two odes assume knowledge of so much of Keats' other poetry; these odes are not summaries of his earlier poems, but they do provide two supreme examples of the interests which ran through his entire career as a poet. (This section will try to provide you with enough information from Keats' other poems to keep your reading of these two odes from going astray.)

You may find it helpful to read both Keats' odes carefully before you begin to work at the questions on either one. In addition, you should attempt to keep the following in mind:

(1) Remember what was said earlier about how the Romantics "know." The transition from objective knowledge to subjective, intuitive perception of truth, a transition which in Coleridge and Wordsworth is almost always explicit ("The Eolian Harp") becomes in Keats an almost immediate jump from thing to meaning. Transition words (like, as if, even though, etc.), which often provide the key to relationships, do not appear very often in Keats' odes.

(2) You must try to approach these poems as being considerations of time as well as considerations of ways of knowing. If you recall what you have seen of Wordsworth, you will remember that he praised those "spots of time" in which man, by his perception of evanescent nature, lifts himself (and is lifted) out of time and into a perception of infinite, eternal truth. The relationship between the temporal world in which man lives and the eternal world to which man's spirit aspires became perhaps Keats' greatest concern. His belief that one moves toward the eternal through the experience of beauty sometimes makes his concern with beauty seem a bit excessive; however, you should bear in mind that the temporal-eternal dichotomy to which Keats' looks has offered one of the continuing problems to writers and thinkers both in and out of the Christian tradition.

(3) Finally, you should recall that the Romantics were interested in the necessity and usefulness of all of experience. Recall especially the use made of pain and suffering by Coleridge ("Dejection") and Shelley ("Ode to the West Wind") and the ability, which we have noticed several times, of the creative mind to make of pain and suffering a meaningful experience (myth). Much of Keats' concern with the physical world arises from his awareness that all things physical, himself included, are subject to change and decay; at the same time, it is only through these physical things of this world that man senses an unlimited existence of the Transcendentals in an eternal world. The apparent conflict between our rational knowledge of change and our transcendental knowledge of permanence gives rise to much of the pain and suffering of life; this same

knowledge also leads us back to the question of temporal vs. eternal described above. Out of this complex of interrelated ideas grow many of poetry's richest myths.

a. Stanza 1:

(1) What sort of pain is Keats describing? Do you recall anything similar in the "Dejection" ode?
(2) When does the nightingale sing? What is its song like? How do both of these qualities make the nightingale's song sad as well as beautiful? If you do not know the myth of Philomela, read it in Ovid's Metamorphoses. What overtones does this myth add to the song of the nightingale?
(3) Explain lines 5-6 in the light of what you know about the Romantic reaction to nature. Besides the common reaction to very beautiful melancholy music, why else might a creative person be moved to something like despair by natural beauty or natural perfection?
(4) What time of day is it? How do you know? Do the first four lines suggest the psychological state of one on the edge of sleep? How so? Why, for a romantic, is the state of near-sleep a useful metaphor for ways of knowing? What does the mention of Lethe add to this sleep-suggestion?
(5) What is the bird's relationship with nature? How does line 10 tell you so? Does this have anything to do with the speaker's despair? What is the usual symbolic significance of summer? What, then, does the bird, singing of summer, seem to promise? Watch for the development of this suggestion throughout the poem.

b. Stanzas 2-3:

(1) How does the narrative structure of line 11 warn you that a new direction in thought is being taken? Watch for the same device at lines 31 and 61.
(2) What does the speaker wish for? Why does this wish seem to him to provide the unity with nature which he envied in the bird? What does line 20 literally say? What second meaning does the poet's wish for unity give to the line?
(3) What is it that the speaker hopes to escape by means of the wine? What is the physical effect of alcohol? Do you see any irony here? Does this suggest a third, more ironic reading of line 20?
(4) Notice what is happening in stanza 3. The speaker devotes the entire stanza to describing what he is trying to escape. What does this heavy emphasis suggest about the success of his attempt?
(5) Keats' favorite Shakespeare play was King Lear. Do you find any allusions to Lear in stanza 3? What would such allusions add to a description of the world's miseries?

(6) Remember that the poem is, in part, about ways of knowing. What second level of meaning might you find in line 27? How does line 28 reflect back to the first lines and thus to the speaker's distress?

(7) How does the strong position of "tomorrow" sum up the last two lines of this stanza? What is the particular aspect of mortality which troubles the speaker?

c. Stanzas 4-6:

(1) What is the possible escape suggested in stanza 4? Why are "wings of Poesy" especially appropriate for the dramatic situation of this poem? Why "viewless wings"? (What eye does the poet see with?) Compare line 34 with line 27: What mental faculty is it that "perplexes and retards"?

(2) When the speaker makes the leap in identification at line 35, why does the night then seem "tender"? What is the relationship of his new (imagined) identity to nature? Lines 36-37 can then be read in at least two ways:

  (a) How are these lines a symbol for a heirarchical view of the universe? Why would the "new" speaker have such a view?

  (b) For what mental faculty is the moon often a symbol? What, in this case, would be the "fays"? Is this possible duality of meaning ambivalent or ambiguous? That is, does either meaning conflict with what has been happening in the poem or do both meanings add to the experience?

(3) Of what kind of "light" is there none "here"? What kind of light is present? Why is line 39 your clue? Thus, what kind of forest is Keats suggesting in lines 40-50? How does the unusual adjective of line 43 suggest that in this forest there is an escape from time? (Remember that it was out of the other forest that there came the song which touched off all this speculation.)

(4) When does each of the flower's listed bloom? How does the speaker's ability to envision them all blooming suggest again that imagination can transcend time and rationality?

(5) What is onomatopoeia. What is onomatopoetic about line 50? Why is onomatopoeia an especially effective device at this point in the poem; that is, how is it closer to "reality" than most descriptive devices, and why is "reality" desirable here?

(6) Why would death at such a moment be "easeful" and painless? But what hints do you have, even early in stanza six, that some part of the speaker's mind cannot accept death as the ultimate transcendence of his mortality? How do you know that, in lines 59-60, the

speaker has returned to being a rational man listening to the bird's song? Why, for the rational man, would the song be a requiem? How does "sod" make it yet clearer what part of the speaker's mind is now in control? What religious associations do "requiem" and "sod" suggest? How are these associations ironic for the speaker at this moment? Are they necessarily ironic for the poet (who is not necessarily the same as the speaker)? for the reader?

d. Stanzas 7-8:

(1) How do you know, almost immediately, that the poet is now addressing something other than the real, physical bird which he has heard singing? Remember that, in previous sections, the bird's voice has been the impetus for imagination's power to reach truth. In stanza 7 the poet gives his imagination free rein once more--what he couldn't imagine for himself, he can imagine for the bird. Notice that he lists four kinds of situations who have had something to do with uttering truth in previous times.

(a) What kind of "truth" is represented by emperors?
(b) What kind of "truth" is spoken by "clowns" (court jesters)?
(c) Read the story of Ruth in the Book of Ruth, chapters 1 and 2. What kind of "truth" does she affirm by refusing to return to Moab? What would she have done had she used "common sense" in choosing a course of action?
(d) What national mythology has "faery lands"? What kind of "truth" is suggested by this reference to myth?

How much "truth" did the people of Keats' age find in each of these kinds of "truth"? Which would they consider most "true"? Which least? (Think of the Augustan satirists you have read.) One might fairly expect Keats to question such a standard, but such an expectation is justified only if we can find evidence in the poem. Look now at the progression of verb forms describing the effect of the nightingale's voice (which has become identified with inspiration):

(a) What is the verb form of the "emperor and clown" passage?
(b) Of the "Ruth" passage?
(c) Of the "magic casements" passage?

How would you describe the progression of verb forms grammatically? What is the progression of strength of the verbal words themselves? Now compare the progression of verb forms with that of kinds of truth which the verb forms enact. What is the irony here? What do you think is the speaker's judgment of the reliability of various kinds of truth?

(2) The power of imagination opens "magic" windows into the mythological realm. How do these windows reflect back to another kind of window suggested by line 33? What is the specific meaning of forlorn? Why, for a world which has just been through the Enlightenment, are the faery lands "forlorn"? What aspect of the speaker's mind is reasserting control? How is the "sole self," which is recalled again, an ironic pun on the speaker's other self?

(3) In what sense is fancy "deceiving" to the speaker's rational self? to his imaginative self?

(4) Which bird is flying away in lines 75 through 78? Is the real bird flying back into the real forest or the imagined, immortal bird receding into the eternal forest created earlier by the speaker's imagination? Or could it be both and still be consistent with what you have seen of the poem?

(5) What, in the usual language of imagination and mysticism, is a "vision"? What is its relationship to truth? What is a "waking dream"? What do we usually assume is its relationship to truth? What, in terms of knowledge or awareness, do we usually mean by being awake? by being asleep? Thus, what questions is the speaker really asking about the two contrary kinds of speculation touched off by the bird's song? Does he provide an answer? Does he expect the reader to provide an answer?

4. Keats: "Ode on a Grecian Urn"

This poem, like the last, is about time and about ways of knowing. If you haven't done so already, you should read all the way through the poem before beginning to answer the questions. Many readers, forgetting that the ode is an exercise in development and progression, have read lines 49-50 as a unit equal in meaning to the other 48 lines. (One can often correctly read an English sonnet this way.) Such a reading will not work; you have no doubt already decided that you need to know more in this world than that beauty and truth are the same. As you work through the poem, you should be looking for Keats' creation either of levels of reality in which the equation does hold or for ways in which the equation is true but means something other than what it seems to say literally.

The dramatic situation of the poem is quite simple, but you must have it clearly in mind if you are to read perceptively. The speaker is looking at a Greek urn; on it, surrounded by foliage, is a frieze in which are some human figures including a pastoral singer, a young man in pursuit of a young woman, and a priest leading by a halter a calf bedecked with flowers. The poet begins by addressing the urn:

a. Stanza 1:

(1) The speaker addresses the urn by several paradoxical and perhaps semi-allegorical names. The suggestions implicit in these names should start the reader thinking in ways which condition his reading of the rest of the poem:

  (a) One hardly expects that a pot will make noise. Then why make a point of its silence, even repeating the concept twice? (This may or may not help: What is the difference between a man who defines silence as "no noise" and one who defines silence as "the sound of one hand clapping"?) Look back at the "smokeless" skies in "Westminister Bridge" for a similar description.)
  (b) Why does the urn exist in "slow time"?
  (c) The urn is being described in its relationship to the thought-categories of time and action. What is its relation to those categories? That is, why "bride" of silence? Why "foster-child"?
  (d) The words "still" and "unravish'd" offer perhaps the most complex ambivalence of all. In how many senses is the urn the "unravish'd" bride of quietness? Why "still unravish'd"? How do all these ambivalent meanings suggest that the speaker is interested in the urn as a type of creation which in some way at least partially escapes the ravages of temporality and mutability?

(2) In what sense is the urn an "historian"? What does "sylvan" tell you about the kind of scene to be found on the frieze? What sort of mind does the speaker have? (What must happen before static figures on an urn can "express/ A flowery tale"?) How does the unusual verb of line 5 again tell you what kind of consideration the speaker is giving to the urn?

(3) You should notice that some important questions about the human figures are raised. Why do gods visit mortals in myth? (Think of the Metamorphoses, especially of such tales as "Apollo and Daphne" or "Jove and Io.") Thus, there may be both gods and mortals involved in the "mad pursuit" depicted on the frieze. What is Tempe? What Arcady? How do these locales, peopled in the frieze by figures which may be "deities or mortals, or . . . both," suggest a kind of middle ground between mortal and immortal, between temporal and eternal?

(4) What happens to the speaker's perspective in stanza 1? What is he looking at when he begins? What is he looking at at the end of the stanza? What does this suggest about the stance from which he is speaking? Why is this movement a "good" Romantic one?

(5) What is the effect of breaking lines 8-10 into irregular chunks? Of having these lines be all questions? Of repeating the word "what"?

(a) How do these devices affect the tempo of the lines?
(b) How do the plosive consonants of the first half of line 10 mirror what the line says is happening?
(c) Why are the questions addressed to the frieze more personal than the apostrophe addressed to the urn?

Can you see that in this stanza Keats, who is interested in the relation of mortal to immortal and temporal to eternal, sets up a kind of contrast between the urn and its frieze? Neither is quite part of one sphere or the other; however, which sphere does the urn seem closer to as a thing of silence and slow time? Which sphere does the frieze seem closer to as the speaker asks it questions and makes it erupt into motion and sound? But notice that neither attains fully to either sphere. How do "bride" and "foster-child" and the implied threat of "still" keep the urn from being purely extra-temporal?

In a like manner, the temporality of the frieze is limited. Look for the verbs in lines 8-10. Now look at the nouns. Where is the action? How does this ingenious syntactical structure produce action without ever quite allowing it to take place? Given this limited contrast, which part of what he sees, urn or frieze, is the speaker most likely to be able to "get into," to identify with?

(6) Finally, notice that one more kind of image exerts some force in the first stanza. Where on the scale of temporality is the kind of life suggested by "sylvan," "flowery," and "leaf-fring'd"? Where is all such life located on the urn? How does this move the frieze closer to the temporal shpere?

b. Stanzas 2-3:

(1) Do lines 11-12 make any sense? How? How would you now describe the "silence" with which the urn is associated in the first lines? Why must "ditties of no tone" be piped to "the spirit"?
(2) What kinds of satisfaction are denied the figures in the frieze? Why? What kinds of satisfactions are they granted instead? Can you see how this listing of possible and impossible satisfactions keeps the figures from becoming fully part of either the temporal or the eternal spheres?
(3) What is happening with regard to the speaker's point of view? Where is he now? (Review the progression: he has gone from looking at the whole urn to asking questions of the frieze to addressing specific figures on the frieze.)
(4) Stanza 3 seems at first glance to restate those things which the figures on the urn can not achieve. But notice the emphasis. What is the progression in temporality from leaves to songs to love? (How long does love last?

Look back at stanza 3 of the "Nightingale" ode.) How has the speaker altered, in stanza 3, the emphasis on what has been gained and what lost by the figures' being abstracted out of the temporal world? (What is meant by the adage, "A sweet pursued turns ashes in the mouth"? Would the speaker agree with this adage?)

(5) Some readers feel that all the "happys" in stanza 3 are the poems greatest fault. Do you agree?

(6) How would you rearrange line 28 into usual prose order? What formal requirements of the poem necessitate the inversion? What, then, is the antecedent of "that" in line 29? Thus, how has the speaker treated those things which stanza 2 tells us must be given up in transcending temporality? Can you now make sense of the paradox that when one transcends temporality, all one loses is the ability to lose?

(7) Where is the speaker on the scale of temporality? (He has been able to identify with the frieze because of its temporal components. What has he done, in stanza 3, to those same temporal components? What does this imply about his own temporality?)

c. Stanza 4:

(1) The speaker has told us, in stanza 1, what is actually depicted on the frieze. What, now that he has achieved some sort of identification with the frieze, does he do with the figures on it? That is, where do the town and the altar really exist? Why should the speaker include all the vivid, physical detail in this purely imaginative procession of the figures? (Look back at the strategic location of vivid details in the "Chapman's Homer" sonnet.) Is this imaginary scene "true"? In what sense? How does its "truth" make it possible for the poet to make it "beautiful"?

(2) Why, of all the possible situations that could have put these various people into a rural setting, does the speaker choose to depict them as going from "town" to "altar"? What, especially for the Romantics, does the town often signify in poetry? Of which realm of existence (temporal or eternal) is it the symbol? Which does the altar signify? How has the speaker made a myth in unfolding the "flowery tale" which the urn tells? How is it a myth applicable to the course of human life? to what has happened to the speaker in the poem?

(3) How does line 32 tell you that the speaker is creating the myth rather than simply elaborating on what is depicted on the urn? (What color were Greek urns?) How do the "green" altar and the calf bedecked with "garlands" remind you that the transcendence which the myth describes must take place in the temporal world?

(4) The altar may be "green" for yet another reason. What kind of life is suggested throughout stanza 3 (Spring, songs

for ever new, love for ever young)? Yet all this describes the static, "dead" figures on the frieze as transfigured by the power of imagination. What common paradox about life and death is the speaker suggesting? (Think of some of the relevant teachings of Christ.) Why, in this sense, is the altar on which life is sacrificed, a "green altar"? Why then is the town "desolate" in line 40? Which sphere is now "alive"? Which "dead"? Is this picture of the two spheres "true"? For whom? For what kind of mind will the picture not be "true"? Will the kind of mind which can accept it as "true" also find it "beautiful"? Might the skeptic who does not accept this view as "true" still consider it "beautiful"? If so, what kind of value judgment is he apt to put on "beauty"?

(5) One more possibility suggests itself. When gods visit themselves upon mortals, as has been suggested may be happening (lines 5-8) on the frieze, what helps mortals identify them as gods? Why, often, do the gods visit mortals? (Think of Athena and Telemachus in the Odyssey.) How does congress with the gods affect the appearance of the mortals involved? (Again, Athena and Telemachus will do.) In fact, are such stories not, at least in part, myths of the relationship between "truth" and "beauty"? What kind of way of knowing must be in command if one is to apprehend such myths correctly? What does all this have to do with stanza 4?

d. Stanza 5:

(1) Where is the speaker in stanza 5? (What is his point of view?) Does this suggest anything about which part of the speaker's mind is now in control? (How is he back where he started?) What aspect of experience is he concerned with in line 46? What kind of knowledge is he concerned with in line 50? Do these lines add to the suggestion of which part of the speaker's mind is in control?

(2) The rational speaker suggests that art, like the concept of eternity, teases man out of thought. How so? Why out of "thought"? (Look again at "The Nightingale," especially lines 27 and 34.) If man is teased out of thought, what is he teased into? What Christian requirement makes it necessary for man to be teased out of thought? Why is the thought of eternity often the stimulus which elicits such an "out-of-thought" response? Does man's ability to be teased out of thought have anything to do with "wise passiveness" (Wordsworth)? With attempting to maintain an attitude of "innocence" (Blake)?

(3) Line 50 affirms that the speaker is now concerned with what knowledge one needs in this physical, temporal, mutable sphere. What we, as readers, require is an antecedent for "that" in line 49. The equation given

in the first part of line 49 is usually taken for the antecedent. Why doesn't this equation work for men in this world? (What part of the mind controls most of our actions in this world? Is this control bad? Could we live successfully by treating this temporal, mutable world as if it were extra-temporal and immutable? To reduce the question to absurdities, what happens if you decide to treat a train as a figure in a frieze and step in front of it to get a closer look?)

Neither does the poem's syntax demand that you take the first five words as the antecedent of "that." The antecedent of a relative pronoun may be either a noun immediately preceding or a larger preceding syntactical unit. Try reading this whole sentence (ll. 46-49) as an antecedent of "that." The result is something like this:

> When old age shall this generation waste,
> Thou shalt remain, in midst of other woe
> Than ours, a friend to man, to whom thou say'st,
> Beauty is truth, truth beauty.

Does this reading make sense? What does it mean? Why does the urn say this to man? Why is it important for man on earth (rational, temporal man) to know this? In what sense is the knowledge of how to get out of this world the most important thing to know in this world? Does such a reading violate in any way your experience of the poem? Does it save Keats from the charge that he is an idealistic dreamer whose ideas, while "beautiful," are certainly not "true"?

5. Wordsworth: "Ode On Intimations of Immortality from Recollections of Early Childhood"

   a. Epigraph:

      (1) How literally, is the child "father of the man"? What, if anything, does this have to do with "piety"? Who is usually expected to be "pious" (reverently obedient) to whom? Watch for similar suggestions that usual moral judgments should be turned upside-down as you read the poem; this technique of moral inversion is one of Wordsworth's primary means of development in this ode.
      (2) How, in the sense of Wordsworth's three stages of man, is the child "father of the man"? What kinds of connotations does "piety" usually have? How does "natural" use these connotations to make "natural piety" mean something quite different from "piety"? How, again thinking in terms of the three stages, does Wordsworth say he wants to live? Where, then, would you surmise that he will look for "Intimations of Immortality"?
      (3) The poet is doing here something so obvious that it may escape your notice. Why (or when) does one begin looking

for "hints" about the continuance of life? Why wouldn't the child, who after all is "father of the man," be much interested in such "Intimations"? Is there anything in any of the three stages which might make one question whether he had an immortal nature?

(4) Read "My Heart Leaps Up" on page 168. Does reading the whole poem confirm what you think about the epigraph? How does it help you answer some of the preceding questions?

b. Stanzas I-IV:

The organization of this ode is rather puzzling, partly because Wordsworth's form is so very irregular. For our purposes, we can simply point out that Wordsworth wrote the first four stanzas as a unit; the remaining seven he wrote two years later. Try looking at the ode as developing a question (I-IV) and "trying out" two possible answers (V-VIII, IX-XI).

(1) What kind of mood is conveyed by the first four words of the poem? (Consider alternate ways of saying the same thing; how are they different in mood?)

(2) Line 4 presents the first references to light. How many qualities of mind, body, and spirit are metaphorically described in terms of light? (Think of the "Nightingale" ode, Keats' poem on Homer, Wordsworth's own praise of Milton, and Milton's use of light imagery in Paradise Lost.) In how many of these ways is Wordsworth here describing the condition of innocence? Watch for a continuing development of light imagery throughout the poem.

(3) How does the diction of line 6 contribute to the effect of nostalgia? Can you see any ways in which the diction and syntax of the entire first stanza relate to the theme of childhood innocence?

(4) Explain the metaphor of line 16.

(5) How does the internal rhyme of line 17 and the breaking of lines 7 and 8 affect the tempo of lines 9 and 18? Is the effect appropriate? Why?

(6) What common feeling is Wordsworth describing in the first two stanzas?

(7) Some critics feel that this poem was written as an answer to Coleridge's "Dejection" ode. How would the references to "joy" in stanza three support such a theory? How does your previous acquaintance with the word "joy" condition your reading of stanza three?

(8) What kind of aura does Wordsworth create by talking about the joys of youth in the figures of young lambs and shepherd boys?

(9) What is the ambiguity of line 22? How do both related meanings strengthen the poem's argument?

(10) The "timely utterance" of line 23 is probably "Resolution and Independence," a poem in which Wordsworth tells a

kind of fable about his fears of growing old and losing his vitality. Some critics say that the poem you are now reading is Wordsworth's sad farewell (published in 1809) to his own decaying poetic powers. Many responsible readers see no reason for so closely autobiographical a reading: in any event, you might bear this possibility in mind as you read the rest of the poem.

(11) Notice Wordsworth's strategy in stanzas three and four. Where else have you seen a poet making poetry out of his own resolution to overcome despondency? How did this previous effort turn out? Why? How does Wordsworth's effort turn out? Why?

(12) Why should Wordsworth expect a young boy to help him overcome his feeling of loss? What is it that Wordsworth is asking for? (He obviously can't become young again.) How does he fail while in the very act of identifying imaginatively with the joys of youth?

(13) What, then, is the problem posed in this first major section of the poem?

c. Stanzas V-VIII:

(1) How, according to the argument developed in stanza five, does one account for the wisdom which makes children so closely united with nature?

(2) Lines 66-77 provide another version of Wordsworth's three stages.

  (a) What is the first stage like?

  (b) What do lines 67-75 tell about the second stage? How is the previous light imagery carried on as "Shades of the prison-house begin to close / Upon the growing boy"? Why, paradoxically, is this second-stage youth more aware of the "light" now than when it was not partially blocked by "Shades of the prison-house"? Compare with "Tintern Abbey," lines 65-85 and with these lines from The Prelude:

> For now a trouble came into my mind
> From unknown causes. I was left alone
> Seeking the visible world, nor knowing why.
> The props of the visible world were removed,
> And yet the building stood, as if sustained
> By its own spirit.

The Prelude, Book II., ll. 276-281

(3) The light imagery should by now be so firmly established in your mind as to condition your reading of other, related metaphors. What, for instance, is the symbolic significance of the East? Why does the growing youth travel "farther from the east" each day? (This kind of implicit reference to a previously-established image or

a conventional image is sometimes called "submerged metaphor.")

(4) Why is it appropriate to the dramatic situation that the adult man in this sequence is one who, failing to achieve reunion, is in a kind of negative third stage in which he has lost all connection with the imaginative power of nature (ll. 76-77)?

(5) Stanzas six and seven develop in an interesting manner: Having arrived at a third stage which finds no connection with nature (and thus no solution to the problem), Wordsworth now works backward through the stages, as if to find what has been lost along the way. Is this psychologically accurate?

(6) What is the paradox of stanza six? That is, how does nature alienate man in the very process of attracting him? (Why can't first-stage man be alienated? Why, for the same reason, can he not feel the almost painfully strong attraction to nature that man in the second stage feels?) How does "Foster-child" emphasize the idea of man's being alien in this world? (Look again at the "Grecian Urn" ode.) What does "Inmate" add to the picture of man in the stage of alienation? (Look back at stanza 5.)

(7) How does the careful structuring (parallel syntax, cross-line internal rhyme, cross-line alliteration) serve to make weddings, festivals, mournings, and funerals all exactly equal? What does this imply about the child's relationship with the world? What aspects of childhood does Wordsworth view with disfavor in lines 98-99? (Why do we give dolls to girls and doctor kits to boys?) The usual person who considers himself "serious-minded" and "realistic" will consider play frivolous and work worthwhile. How does Wordsworth, by treating adult life as an extension of what is learned in late childhood (ll. 98-108), invert this value judgment?

(8) How do you know that, in stanza 8, the poet has in some way gotten closer to the young boy (whose spiritual qualities he no longer possesses)? Explain lines 109-110. Why is the boy an "Eye among the blind"? (How does this semi-submerged metaphor relate back to the light imagery?) The youth can "read" the meaning of the "deep." The poet now adds that his immortality "Broods" over him. What biblical passage is Wordsworth probably echoing? What does this perhaps suggest about the source and moral value of the wisdom of childhood?

(9) What characteristic of childhood does the poet end up thinking about? How is line 126 a clue that the poet's attempt to find a supernatural source for childhood wisdom has failed? How does mutability thus finally foil the poet's attempt to become, almost literally, a little child, and thus regain the kingdom of heaven?

d. Stanzas IX-XI:

You will recall that, in the "Dejection" ode, Coleridge employed a rather complex rhetorical strategy: he went from a problem to a resolution to an attempt to escape the problem imaginatively to a final comfort that, even though dejection stayed with him, at least his friend escaped it. Notice how similar Wordsworth's strategy is: he has stated a problem (loss of innocence and wisdom), has resolved to escape it (but failed), and has tried to retrace imaginatively the stages of life in order to see if a supernatural explanation of the origin of wisdom and innocence will work. In this last section, he, too, takes comfort in what may at first appear to be a pretty small consolation.

(1) What is the comfort the poet offers himself in lines 130-133? How does "embers" both admit that something has been lost and suggest that something still remains? The comfort offered may seem rather weak; however, at least two considerations should caution you against a hasty judgment to that effect. First, the word "joy" should, by now, carry a fairly strong impact for you. You should be aware that Wordsworth would not use so strong a word to say only that age, since it comes to all, must be accepted and we should be glad for the youth we have had. Second, you should remember that memory, which is suggested in lines 130-133, means, for Wordsworth, the ability to recreate "spots of time." How does this ability prefigure a way in which one can, within limits, regain some of the wisdom and innocence that has been lost? (Look again at The Prelude, Book XIII, ll. 208-225.)

(2) What benefits of memory, benefits which might seem to be the greatest, does the poet specifically exclude in lines 137-139? What, paradoxically, does the poet now find most comforting about his memories of childhood? When you say that man is not wholly at home in this world, you may mean either of two things:

(a) Man is out of harmony with this world.
(b) Some part of man's nature may be responsive to a force or power outside of or above this world.

Which of these two possibilities did the poet see when he spoke of "shades of the prison-house"? Which does he see when he remembers moments of alientation even in the period of his childhood wisdom?

(3) Explain lines 154-156. (Remember the use of silence in the "Grecian Urn" ode.)

(4) Explain the metaphor of lines 162-168. What symbolic and legendary uses of the sea reinforce the metaphor?

(5) Notice that Wordsworth has argued by a process of inversion: he takes comfort from the same evidence which created the problem to begin with. How do lines 169-171 remind you again that such inversion of the same material has been accomplished?

(6) Where else have you seen the argument of lines 180-187? What is the argument? How does one surmount fear and suffering?

(7) Look once more at line 172: What would the line say if "in thought" were placed in its normal prose order:

> We will join (in thought) your throng.

But notice that its present position permits another reading:

> We [who are] in thought will [re] join your throng.

What, in the light of the Romantics' use of "thought" to characterize a certain spiritual condition ("Ode to a Nightingale"), is added by this inversion of normal word order? How does this reading suggest both what the problem is and how memory of "spots of time" may provide a solution?

(8) Stanza XI offers a number of comparisons of the present (which the poet can now accept) with the past (which he still remembers with the greatest affection). How many of the words in stanza XI remind you of the comparison?

(9) What part of the poet's faculties has been active both as he raised the question and as he attempted to provide a theoretical answer? What part does he now praise (ll. 201-202)?

(10) Why should he speak of clouds gathering around "the *setting* sun"? (What does this have to do with the poem's central theme, the problem of aging and changing?) What kinds of thoughts lie "too deep for tears"? Do such thoughts have anything to do with the child who, "deaf and silent, readst the eternal deep"? How does Wordsworth's connecting such thoughts with "the meanest flower that blows" suggest that he has regained the kind of relationship with nature which he remembers from childhood? Is connecting little flowers with great thoughts anything like connecting weddings with mournings and festivals with funerals?

(11) Read stanza 10 carefully once more. What sense, in the light of your reading of the whole poem, can you make of the title. Does it mean what it says?

## C. *The Allegorical Romance*:

One of the Romantic characteristics which you have not, as yet, looked at very carefully is a very great interest in the past and in exotic places. For many of the Romantics, the Middle Ages with its panoply and splendor, its colorful legends and heroic tales, seemed an especially interesting age. The Romantic writers became interested in revivifying some of the medieval literary forms, most notably the *romance*. Because of the ways in which they handled the romance, the Romantic poets made of it something which we can usefully call a new genre, the *allegorical romance*. You can, if you wish, find many definitions and descriptions of the romance; for our purposes, we need to look at how the romance developed and what the kind of allegorical romance written by the Romantic poets is like.

You should recall from your previous work with epics (Grade 8, "The Epic Hero"; Grade 9, "The Epic Form"; Grade 12, "The Christian Epic") that the epic is a kind of mixed fiction containing both historical elements and elements of fantasy. Thus, such an epic as the Odyssey contains both elements grounded in history (the Trojan Wars, many of the characters, and the staggering amount of detail about methods of dress, social customs, and the like) and elements which clearly do not have any historical basis (Circe, the Sirens, the Lotus-Eaters, the Cyclops, and so forth). This kind of mixed fiction demands that its audience be aware of the conventions being followed. Certain elements in the epic seem clearly to be related to its historical base; the massive accumulation of details of dress, food and drink, and social customs, for example, gives to the story the kind of authority which only the specific and concrete seems to possess. The historical characters (Odysseus, Aeneas) are to be read as real men and as in some way exemplary characters. When, on the other hand, you encounter in the epic elements which violate your sense of the customs of the period, or of possibility, you should be alert to the likelihood that these elements may be allegorical.

It is out of this second level in the epic's mixed fiction that the medieval romance grows. Such romances often involve people of high social rank and tales of great adventure in love and fighting. In the hands of the Romantics, the romance was to become an allegorical vehicle for conveying truths which were private and spiritual, rather than public and social, in nature. With the Romantics, as with the medieval writers of romances, the reader should not expect a one-to-one correspondence between elements of the surface ("the story") and elements of what is beyond the surface ("the second meaning"); some elements of the "story" exist simply to hold the allegorical elements together. The reader is, therefore, perfectly justified in dipping in and out of the story, so to speak, and extracting those elements which either have conventional symbolism attached to them or are given such emphasis in the story as to demand an allegorical interpretation. Hence, in reading the "Ancient Mariner" one feels compelled to assign some sort of "meaning" to the albatross, but nothing in the early part of the poem seems to call for finding great significance in the fact that the "wedding guest" is going to a chapel. (However, as we shall see, the fact that it is a wedding feast to which the guest is going does become important.)

Rather than clutching at abstruse definitions, we ought perhaps to decide what Romantic poets do with the romance by letting one of them tell us. In Book V ("Books") of The Prelude, Wordsworth speaks of the higher order of truth (higher than rational knowledge) which romances serve and toward which they lead man:

> A gracious spirit o'er this earth presides,
> And o'er the heart of man; invisibly

It comes to works of unreproved delight,
And tendency benign, directing those
Who care not, know not, think not, what they do.
The tales that charm away the wakeful night
In Araby; romances; legends penned
For solace by dim light of monkish lamps;
Fictions, for ladies of their love, devised
By youthful squires; adventures endless, spun
By the dismantled warrior in old age,
Out of the bowels of those very schemes
In which his youth did first extravagate;
These spread like day, and something in the shape
Of these will live till man shall be no more.
Dumb yearnings, hidden appetites, are ours,
And they must have their food. Our childhood sits,
Our simple childhood, sits upon a throne
That hath more power than all the elements.
I guess not what this tells of Being past,
Nor what it augurs of the life to come;
But so it is; and, in that dubious hour--
That twilight--when we first begin to see
This dawning earth, to recognize, expect,
And, in the long probation that ensues,
The time of trial, ere we learn to live
In reconcilement with our stinted powers;
To endure this state of meagre vassalage,
Unwilling to forego, confess, submit,
Uneasy and unsettled, yoke-fellows
To custom, mettlesome, and not yet tamed
And humbled down--oh! then we feel, we feel,
We know where we have friends. Ye dreamers, then,
Forgers of daring tales! we bless you then,
Impostors, drivellers, dotards, as the ape
Philosophy will call you: then we feel
With what, and how great might ye are in league,
Who make our wish, our power, our thought a deed,
And empire, a possession,--ye whom time
And seasons serve; all Faculties to whom
Earth crouches, the elements are potter's clay,
Space like a heaven filled up with northern lights,
Here, nowhere, there, and everywhere at once.

--The Prelude, Book V, ll. 491-533

If this is what the romance is for, Wordsworth also tells what the romance is against:

Oh! give us once again the wishing-cap
Of Fortunatus, and the invisible coat
Of Jack the Giant-killer, Robin Hood,
And Sabra in the forest with St. George!
The child, whose love is here, at least, doth reap
One precious gain, that he forgets himself.

These mighty workmen of our later age,
Who, with a broad highway, have overbridged
The forward chaos of futurity,
Tamed to their bidding; they who have the skill
To manage books, and things, and make them act
On infant minds as surely as the sun
Deals with a flower; the keepers of our time,
The guides and wardens of our faculties,
Sages who in their prescience would control
All accidents, and to the very road
Which they have fashioned would confine us down,
Like engines; when will their presumptions learn,
That in the unreasoning progress of the world
A wiser spirit is at work for us,
A better eye than theirs, most prodigal
Of blessings, and most studious of our good,
Even in what seem our most unfruitful hours?

--The Prelude, Book V, ll. 341-363

Hence, you should be prepared to find in the romances the kind of allegory which lifts the mind out of itself and into the realm of imaginative truth like the truth which the creator speaks through nature when it becomes alive (to the imagination) with "mythic forces" and terrors. The allegorical romance becomes, in the hands of the Romantic poet, something very close to myth, a "lying tale bodying forth truth."

1. Coleridge: "The Rime of the Ancient Mariner"

Coleridge's poem is long and apparently simple. It appeals to readers partly because it has a "story" (as "Dejection" does not) but mostly because it is one of those poems which keeps unfolding, keeps yielding more and deeper meaning as the reader considers it. The easy, galloping rhythm of the ballad stanza, appropriate as it may be for telling what purports to be a kind of adventure story, would not lull you into thinking that this is a simple or easy poem. The questions which follow will probably do more to lead you into the complexity of the poem than to answer all the problems it raises, for many of these problems are of a kind which admit of no neat, simple, clear answers.

If you have not yet done so, you should read the poem all the way through before beginning to answer the questions which follow. Be sure that the sequence of events, the literal level of "what happens," is clear in your mind. The questions which follow assume that you already know the poem's story.

A first reading through the poem generally produces one of two reactions; readers either feel that what happens is grossly out of proportion to the rather simple act of killing a bird or else, sensing the poem's great complexity, dismiss it as one of those incomprehensible pieces of literature which must be "good" (because they are complicated and symbolic and all that) but which are obviously not meant to be understood by ordinary readers. Of these two reactions, the first is probably to be preferred because it is, if not sophisticated, at least honest. As you have no doubt decided before now, the study (an enjoyment) of literature is a lost cause for readers who would rather admire a poem from a respectful distance than come to grips with it.

The questions on this poem will follow a technique which you may find helpful in reading other difficult poems. Since it is not entirely clear where the poem is going, we will look first at the last section and then at the first section. By seeing where it ends and where it starts, we will attempt to elicit a pattern and then to follow it through and see where the poem goes.

a. Part VIII, ll. 591-625:

(1) The wedding guest is finally called away from the mariner' tale by sounds of wedding revelry. How do lines 597-598 tell you, in a very general way, what the (allegorical) significance of the mariner's voyage probably is? How do lines 599-600 add a particular dimension to that significance?

(2) Lines 601-617 offer the mariner's summary of what he has learned and how he chooses to live in the light of that knowledge. The summary may seem at first surprising. What, according to lines 610-617, is prayer? How does man truly pray? *If this is to pray*, we may distinguish in his list of things which are good to do four levels of love (and hence of prayer):

(a) What kind of love is suggested in line 601?
(b) What kind of love is suggested in lines 603-606?
(c) What kind of love is suggested in lines 607-609?
(d) What kind of supreme love is suggested in lines 612-617?

You have seen in The Prelude, an expression of how the kind of love suggested in (d) leads to the kind of love suggested in (b), and, in "The Eolian Harp," how the kind of love suggested in (a) leads to the kind of love suggested in (c). Can you see how the first three kinds of love are in some sense all part of the supreme love? What do religious mystics mean when they speak of "the holiness of all things"? Let us return to the beginning of the poem and see if it can be read as an allegory having to do with physical love, social love, love of God, and love of all things ("man and bird and beast").

b. Part I:

(1) The gloss printed in the poem's margin is Coleridge's own outline of what is happening in the poem. Not to read it

would be to deprive yourself of a way of getting at the poem as surely as would ignoring the division into movements of an ode. You might consider this question: Is the presence of such a gloss an indication that Coleridge did not trust his poem to carry its own weight, to bear its own meaning? If so, does this make the poem seem weaker? Can you account for the gloss in any other way? Do you recall any lines in "The Eolian Harp" which suggest that explaining his own poem was an habitual practice with Coleridge?

(2) Look at line 3. How much does Coleridge tell you in this one line about the mariner? Now look at lines 9, 11, and 13. How do these lines bear out and enrich the implications of line 3?

(3) What is the function of the second stanza? How does it help establish the mood of the encounter?

(4) Ll. 21-40: Explain the picture of the ship "dropping" below the church, the hill, and the lighthouse. What direction is the ship going? How do you know? Why does Coleridge repeatedly insert mentions of the wedding feast?

(5) What attitude toward the ice does the mariner reveal in line 54? in line 56? Have you seen elsewhere in Romantic poetry this double attitude toward nature?

(6) The role of the albatross presents the first great crux in your reading of the poem. Notice, to begin with, that in line 57 the ice is seen as a kind of opposite force to life (or nature). Why is ice appropriate for such an opposition? Lines 59-62 put the boat and its crew into complete isolation amidst this ice. Why, then, do the sailors welcome the appearance of the bird? What is then implied about the source of life (or of nature) by the way in which the bird is greeted? Is this suggestion reinforced in line 76? What kind of sin, then, may the mariner have committed in killing the albatross? What is the ultimate instance, in human history, of man's rejection of God? To carry the suggestion to its outermost extreme, does it mean anything that the mariner kills the albatross with his crossbow? Would you be surprised to learn that the albatross is a conventional symbol for Christ? (This entire suggestion is not, by any means, universally accepted. However, you might, as one possibility, try reading the rest of the poem as a myth about man's rejection of God and his subsequent suffering and ultimate reconciliation.)

(7) What is the effect of lines 67 and 72-74? What, in this light, is the mariner's sin in killing the albatross?

(8) What reason is given for the killing of the bird? How does this make his crime even greater? Does this make good psychological sense? (Is this an accurate picture of the way some people sometimes behave?)

c. Part II:

(1) How, in lines 91-102, do the crew become parties to the mariner's crime?

(2) Look at lines 97-98. What is "God's own head" (or angels' heads) like in religious art? What is the light-suggestion of "glorious"? What, then, is the new sun like?

(3) After the mariner kills the bird the weather changes. Why? Is there any significance in the crew's seeing first the "good" aspects of the weather change and then the "bad" ones? How do lines like 106-110 function in the poem? (What is the relationship in the poem between the "external" world and man?) Does this relationship imply a judgment of the mariner's actions?

(4) What has happened to the sun in lines 111-114? What are the overtones of the description given in this line? What has changed--the sun itself or the way the crew sees it?

(5) What is going on in lines 122-130? Would the world ever look like this to a man in the state of innocence? of experience? Why does it look like this to the crew?

(6) You will recall that three possible meanings were offered for the killing of the albatross. Is the plight of the crew in lines 119-122 a fit image for man at war with god? for man alienated from nature? for man in turmoil over the sheer, unmotivated evil he discovers in himself?

(7) The polar spirit, like the albatross, seems to demand our attention. Why does the polar spirit impel the ship, now moving it on and now leaving it becalmed? It seems that in some way the polar spirit has been called up by the killing of the albatross--at least it appears soon afterwards. We should probably then recall the possible meanings of the killing:

    (a) If the killing is taken to be man's alienating himself from nature, what is the polar spirit? How is the man who breaks natural law punished? (One meaning of "daemon" is "the resident spirit of an area.") Do you see, in this frame of reference, any fitness in the kind of suffering the mariner and crew undergo?

    (b) If the killing is man rejecting God, what does the polar spirit represent? Is it a "good" spirit or a "bad" spirit? (Why does God punish sinners?) What is suggested by the spirit's presence being made known in a dream?

    (c) If the killing of the bird is part of a psychological drama, man's discovering in his own nature an unsuspected capacity for evil, then what does the polar spirit represent? In psychological terms, what is the price man pays for committing or acquiescing in evil?

Do any of these possibilities contradict each other? Look again at the killing of the bird and the first appearance of the polar spirit. Why are both events left so vague? Who does the poet force to make the interpretation, the speaker or the reader? (We need to remember the fictive frame. The reader does not yet have any final answer to the riddle of the mariner's action; neither does the mariner. What the reader does have is some suspicions about what is happening to the mariner. We should read the rest of the poem as a drama in which the meaning and consequences of the mariner's action will be played out.)

(8) Why is the albatross hung around the mariner's neck? Is this a fit reminder of his alienation from nature? of his rejection of God? It it a fit symbol for the guilt which, although he does not understand it, follows his malicious action?

(9) Before proceeding, we need to review quickly what has happened. We are looking at a tale preaching, as a moral, "the holiness of all things." This concept has three component parts: personal love--social love--love of God. The mariner has committed an act which may (we have suggested) have one or more of three possible meanings: sheer malice--alienation from nature--rejection of God. Subsequently, the mariner and the crew (who condone his action) are impelled to suffering by a spirit who may represent any or all of three suggested kinds of retribution: guilt--punishment by laws of nature--punishment by divine sanction. Can you suggest any meaningful relationships among all these things?

d. Part III:

(1) What, if anything, is accomplished by the repetition of the first stanza? How would you describe the tone of the first stanza?

(2) What is the pattern of development in the second and third stanzas? Is it effective?

(3) Why would Coleridge depict the mariner as drinking his own blood? Do you see any connection with the only previous blood-letting in the poem? Is anything suggested about the extent and sincerity of the Mariner's remorse?

(4) What do lines 167-170 suggest about the nature of the "ship"? What force, already in the poem, might be moving the ship. What, then, is likely to be the nature of the ship.

(5) What is the sun like in lines 170 ff.? What kind of omen would you ordinarily take this to be? But what happened the last time the sun shone brightly? (You might keep this question in the back of your mind: Why the reversal of the usual symbolic suggestion of sunlight? Watch for more appearances of bright sunlight and, conversely, of moonlight and see when and under what circumstances each appears.) How does the Mariner's reaction to the approaching ship (ll. 181-186) confirm the suggestion of impending peril?

(6) Look at the description of Life-in-Death. What kind of women is she? Who is her mate? Can you describe her as a kind of perversion, a wrongful variation, of any of the kinds of love which the poem is all about? She is a perversion in other ways as well; for instance, why does she whistle "thrice"? There is a whole line, in religious writings, and in literature, of calling three times. Satan tempts Christ thrice, Peter denies Christ thrice, the Devil whistles three times to Faust, etc.)

(7) What is happening to the light imagery in lines 199-211? What is happening to mariner and crew? Does this seem to contradict what you have seen earlier of the significance of the sun; that is, if the sun brings evil, should not the moon bring good? Is there any way of thinking which would see the death of the crew and the suffering of the mariner as working toward good? Is such a way of thinking implicit in lines 220-223? Does this suggest any kind of dictotomy which may be represented by sunlight and moonlight? Watch to see if this kind of dichotomy seems helpful in reading the rest of the poem.

e. Part IV:

(1) Why does Coleridge make such a point of the mariner's looking like a dead man?

(2) In how many senses is the mariner "alone"? What does line 234 tell you about the kind of isolation he finds most trying?

(3) How does the presence of the sea creatures mentioned earlier work together with the death of the crew to create, in lines 238-239, a fit emblem for the mariner's spiritual condition? What is the mariner's spiritual condition in lines 240-252?

(4) What is the peculair characteristic of the dead men? How is their continued presence a perversion of one of the kinds of love suggested in Part VII?

(5) Some readers have said that Coleridge's marginal note on the moon (p. 38) is the most moving and poetic passage in the entire poem. What is the effect of his placing this beautiful description of natural harmony at this particular place in the poem? How does it affect your understanding of the mariner's crime? Of his present condition? of the identification (or lack of it) between the poet and his personna? We might fairly describe this as an instance of the poet's intruding into the poem to provide a positive example for his reader. Does this note in any way help to clarify the sunlight-moonlight dichotomy mentioned earlier?

(6) Look carefully at lines 263-281. What kind of mental faculty is now in control? How does the mariner now see his surroundings? What has he gained by his suffering? Why does Coleridge again note, in the margin, that all this is happening "By the light of the moon"?

(7) Why does Coleridge insist, by repeating the line, on the "unaware" quality of the mariner's act of love? What else has the mariner done "unaware" in this poem? Does this "unaware" act balance the guilt of his "unaware" slaying of the albatross? Does his blessing the snakes "unaware" (and in the moonlight) reestablish the connection with nature which was broken when he killed the albatross and then (in bright sunlight) accepted the crew's rationalization for his act? How does his new-won ability to pray suggest that his spiritual alienation is likewise ended by his act of love?

(8) Does the mariner's ability to love the repulsive sea beasts have anything to do with a vision which sees "the holiness of all things"? The albatross, you will recall, has seemed to symbolize all three kinds of sin which the mariner committed and all three kinds of retribution which he suffered. Why is it appropriate, then, that the albatross should fall from his neck at this point?

(9) One cannot emphasize too strongly the role played by the imagination and the non-rational mentality in bringing all this to pass. Can you see now why Coleridge, far from regarding imagination as a frivolous or unreal thing, regarded it as the highest and holiest of faculties?

f. Part V:

In the hands of a lesser poet the poem would probably be over at this point. How would you react to the three kinds of allegory which have been suggested (man's capacity for malice, man's alienation from nature, man's rejection of God) if Coleridge gave the poem a stock "happy ending" in which the mariner's "deathbed conversion" brought to an immediate end all the unhappy consequences of his actions? Let us look at the rest of the poem to see what Coleridge does with the mariner, who has now made the crucial penitential act.

(1) What is the first stanza? How does this confirm the mariner's new-won relationship with God? Of what kind of spiritual condition is sleep or rest often a symbol? (Look back at "It Is a Beauteous Evening.") What, in addition, does the mariner's ability to sleep suggest about his previous turmoil concerning his own nature?

(2) Does the mariner's feeling of having almost "gone out of" (transcended) his body have anything to do with his having "gone out of" (transcended) his rational mind?

(3) Lines 309-344 describe a series of what should be pretty horrifying events. But what is the tone of the mariner's description of these events? Look carefully at the language used; how is this tone maintained?

(4) Why should the bodies of the crew be re-animated by "blest spirits"? Has the mariner been re-animated in any sense?

(5) Is the ship, torn between control by the "polar spirit" and control by the troop of "blest spirits," anything like

the mariner himself? How?

(6) Notice that the two voices the mariner hears are in his own soul. What is the dominant characteristic of the first voice? How is it like the "polar spirit"? like the kind of mentality symbolized by sunlight? What aspect of the mariner's suffering does the second voice emphasize? How is it like the troop of "angelic spirits"? like the kind of mentality symbolized by moonlight? How does this internal dialogue, together with the agreement of both voices that the mariner must suffer a long penance, serve to validate the mariner's experience? Is the mariner having a "dream" or a "vision"?

g. Part VI:

(1) Why is it appropriate that the Second Voice should explain to the First Voice the importance of what is happening? In what sense will the ship go slow when the mariner recovers from his trance? (What kind of mental faculty will the mariner return to? Why must he do so to live in this world? Why, then, must his penance be "long" and "slow"?) How does this realization save the poem from being a dreamy, unrealistic bit of high-flown idealism?

(2) Why do the dead men now stand with their eyes glittering in the moonlight? Explain the spiritual symbolism of the mariner's being unable to pray until he turns his back on the dead bodies of the crew. Does this mean that he no longer regrets his crime?

(3) Notice how natural the mariner finds it to pray by the time his ship returns to harbor. Why? What is the mariner's vision of the world like in lines 472-483? Where else have you seen this vision of the world clothed in "the glory and brightness of a dream"? What does the incident with the seraph-men suggest about the source of the luminescence which the regenerate senses see as informing nature?

(4) What does the Hermit signify in the last stanza? Where does man go in this world for absolution? Who is God's true "priest"? In fact, who might the hermit very well stand for?

h. Part VII:

(1) Why does Coleridge emphasize, by repeating, that the Hermit lives "in the wood"? What aspect of nature is probably represented by the "rotted old oak stump"? By the "moss" that overlays it? Which principle in nature "hides" (dominates) the other? (Notice that oak, because of its association with Druidic rites, makes the implication specifically religious.)

(2) Why does the Hermit not fear the death-ship? (Look at the comparison he makes in lines 531-534.)

(3) Why does the ship sink? How is the sinking an extension

of the albatross' sinking? of the mariner's turning his back on the corpses to pray? Why does the Pilot's boy go mad on seeing the mariner? Is it appropriate to the allegory that the experience should have left its indelible mark on the mariner?

(4) There are probably at least two reasons why the Mariner must tell his tale. Notice that he says he must "teach" his tale to certain men, and that the wedding guest, having heard the tale, leaves the scene of the marriage festivities "A sadder and a wiser man." Taken together with the lesson offered in lines 601-617, what do these hints suggest as a reason why the tale must be told? Do you know of any traditional literary form which attempts to "teach" an autobiographical tale in this manner?

(5) Notice, secondly, that the mariner does not understand his own compulsion; the "heart within" him "burns," and he has "strange power of speech" to tell the tale in all lands. The wedding guest, having heard the tale, is "of sense forlorn." You will recall that both the mariner's crime and his act of penitence were done "unaware." What is the Mariner probably trying to do by telling the tale over and over? Remember that both Blake and Wordsworth found the state of childhood (or Innocence) impossible to maintain in this world. What they asked was not a return to childhood but a recapturing by the mind of certain qualities of childhood (notably innocence, awe, and purity), these qualities to be tempered and perfected by the Poets' knowledge and experience of this world. Can you fit this poem into that pattern?

## 2. Coleridge: "Christabel"

To fully understand this poem, one would need to know a good deal about the psychological and moral ideas to which Coleridge subscribed. One would also need to know what Coleridge planned to add, for the poem as we have it is only part of the poem he intended to write. Nonetheless, we can read the poem as it stands and make some judgments about its allegorical intentions.

### a. Part I:

(1) What elements in the first 22 lines suggest the atmosphere of vague terror and supernatural forebading?

(2) Why, of all the possible descriptions he could give of the mastiff watchdog, should Coleridge note only that she is "toothless"? (It may be premature to ask the question now; you might keep this question in mind as you read the rest of the poem.)

(3) On the face of it, Christabel's praying would seem to be a commendable act. But why is she praying? What has caused her to pray? What, then, is she praying for? (An earlier version of the poem made her wish for her lover's return more explicit.) If, then, we suspect an

implication of wrong motives for her prayers, we might look suspiciously at the description of this whole scene. What overtone is added by her praying beneath an oak tree with moss and mistletoe in it? What kind of religious practices are suggested? Does her praying at midnight add to this suggestion?

(4) Why would Coleridge describe what is moaning as "it"? The moan comes from behind the oak tree; does this suggest in your mind any connection with the sort of wrong religious practices suggested above?

(5) What purpose is served by the description (ll. 43-52) which interrupts the story? Do these lines bear out any of the implications of the description in lines 1-22?

(6) Why all the light imagery in lines 58-70? What kind of beings glitter and glisten? Does Christabel's immediate, unthinking reaction indicate whether she sees a good or a bad being?

(7) Does Christabel's prayer (ll. 69-70) have anything in common with her earlier prayer? In what way?

(8) Does Geraldine's speech (especially l. 75) imply anything about how Christabel is reacting to her or how she expects Christabel to react to her? (This suggestion should not be overemphasized; notice that the overriding impression is of Geraldine's beauty and of her voice "sweet and faint." What we have been looking at are the disturbingly discordant notes which seem, for the reader, to mar her beauty and gentility. You might watch to see how long it is before Christabel comes to understand Geraldine's nature.)

(9) What is the story that Geraldine tells? Do you see any irony in all the references, both here and previously, to "white" in connection with Geraldine? How does all this whiteness, together with all the luminescence, serve to mislead Christabel?

(10) What is Christabel's response like? What kind of defense will Sir Leoline offer against peril? Does the presence of the toothless watchdog, mentioned earlier, cast any shade of expectation on this promise of protection? (The poem barely makes these suggestions; a reader not familiar with Part II would surely not notice them. Any conclusions you may wish to draw about Sir Leoline should be held in abeyance until you have worked carefully through Part II.), In this same connection, you might notice the subtle, implicit irony of Sir Leoline's being old and "weak in health."

(11) If you are reading perceptively, you should have noticed that considerable to-do is made over Geraldine's inability to enter the gate. Several possibilities suggest themselves:

(a) The traditions of witchcraft have it that an agent of Satan can cross a threshold only when invited. (What allegorical meaning do you find in this tradition? Can you tie it back to Christabel's prayers?)

(b) What is suggested, if one recalls that this purports to be a medieval romance, by the mention of an army marching out through the gate. What kind of being would then be unable to enter this gate?

(c) The rather distorted syntax, together with the rhyme, places heavy emphasis on "straight" and "age." These words, together with the previous insistence on Geraldine's "faint and sweet" voice (ll. 72-77), should give the sensitive reader pause. If you recall that Coleridge was a devout Christian, you might be reminded of these verses from the Sermon on the Mount:

> Enter ye in at the strait gate: for wide is the gate, and broad is the way, that leadeth to destruction, and many there be which go in thereat:
>
> Because strait is the gate, and narrow is the way, which leadeth into life, and few there be that find it.
>
> Beware of false prophets, which come to you in sheep's clothing, but inwardly they are ravening wolves.
>
> Matthew 7: 13-15

(Any such suggestion of intended allusion must be tentative; we do not know, as we do with most medieval writers, how the Romantics were likely to interpret Bible passages.) If Coleridge intended to allude to the passage just cited, what was he suggesting about Geraldine's nature?

(12) How do lines 137-140 confirm the impression of Christabel's naiveté suggested earlier? Why does Geraldine answer as she does in lines 141-142? Do you see any allegorical significance in the tradition that agents of Satan cannot pray or speak the names of divine beings?

(13) Can you explain the incident with the mastiff, the incident with the fire, and the incident with the lamplight? The origins of the first two of these traditions are rather obscure; you should, however, be able to deduce the allegory in the tradition of satanic agents' avoiding light and being made weak by it.

(14) What is the significance of Christabel's mention of her mother? In what sense would the memory of a parent, as related by others, be a guardian spirit for an innocent child? What, then, is the sinister irony of Geraldine's remark in line 203? (Remember that the Church is sometimes described as the "bride of Christ," as are some servants of the Church. Who does Geraldine serve? What, then, is the threat implied in her remark?) Why does Geraldine cry out and order the spirit of Christabel's mother away? (In

the terms of the allegory, what kind of influence weakens the power of evil?)

(15) What does Christabel think Geraldine is saying in lines 226-234? What is Geraldine really saying? Notice that faith and innocence, usually good things for the Romantic poets, appear in Christabel only as naiveté and simple-mindedness. Why? Where else have you seen the warning that childhood cannot last without disastrous consequences? Which of the three stages is Christabel in? Can you explain part one as an allegory of the fall from innocence?

(16) How does the narrator suggest (ll. 250-254) that Geraldine is "marked" as an evil being? What tradition is involved? (Can you relate this to the appearance of the mariner?) How would you explain the allegory of this tradition?

(17) Why is Geraldine reluctant to work her evil spell on Christabel? (Why is the state of innocence, even though untenable in this world, attractive?)

(18) What symbolism traditionally attaches to the "heart" or "bosom"? What is the spell which Geraldine utters? Why, in the terms of the allegory, will Christabel know but not be able to tell that she has been touched by evil; that is, what spiritual condition will Geraldine be in? Do you recall any similar condition in "The Rime of the Ancient Mariner"?

b. The Conclusion to Part I:

(1) What seems to be the tone of the first few lines of the conclusion? Why is this tone appropriate for the picture of Christabel in her innocence? When does the first ironic note intrude into the description?

  (a) Why are the tree's bought leafless? What is implied about Christabel's prayer?
  (b) What do lines 290-291 mean as literal description? What do they mean in the light of what you now know about Christabel's story?

(2) How can Christabel be "asleep and dreaming" while she is awake? Might this also be some sort of emblem for her trying to live in a state of innocence long past her childhood? Explain.

(3) Why are the night-birds silent when Geraldine works her spell? (Remember the dog's reaction to Geraldine.)

(4) How does Geraldine react, in lines 323-325, to her feeling of uneasiness? What state of existence is characterized by such a habit of mind? Why does Coleridge make the rationalization which she offers herself so implausible?

(5) What self deception does Christabel make to explain her awareness that Geraldine is something other than a mere mortal? What state of existence employes such mental processes?

(6) Can you explain Part I, in Blake's terms, as a story of Innocence encountering Evil and falling into Experience?

In Wordsworth's terms, as a story of man passing from the first stage of existence to the second stage? As Coleridge might conceivably have thought of it, as an allegorical representation of the fall of man?

c. Part II:

(1) How does the matin bell toll us "back to a world of death"? Do you recall a similar expression in the "Nightingale" ode? Why does the pause (for prayer) between each stroke make the matins sound like a funeral knell? Why is it appropriate that matins should sound like a knell? In what state of existence (or what kind of mental activity) is the awareness of time's ravages, hence of death a dominant concern?

(2) What kind of mind does Bracy have? How do you know? Why would Coleridge suggest Bracy's recognition of evil at just this point in the poem? How does Bracy's presence reflect backward on the story of Christabel? Watch to see if your knowledge of Bracy's awareness conditions your reading of the story of Sir Leoline in Part II.

(3) Why does the peal of the matin bell arouse Geraldine's "dread"? Why does Coleridge again make a point of Geraldine's beauty and her white vestments?

(4) Why should Geraldine appear refreshed and even more beautiful after having worked her spell on Christabel? How, in lines 381-386, can Christabel know that she has sinned and still be perplexed? Is her "perplexed mind" anything like the "polar spirit" (or the "burning heart") which bedevils the Ancient Mariner? What is wrong with Christabel's prayer in lines 389-390?

(5) What first attracts Sir Leoline to Geraldine? Can you see any significance in his seeing Geraldine's beauty even while (rather than after) he embraces Christabel?

(6) What purpose does the story of Sir Leoline and Roland de Vaux serve? What kinds of antagonism caused the rift between these two? What does the revelation of the old quarrel and the lingering regret tell you about Leoline's present condition? Is what you surmise consistent with what you have seen previously of Leoline--his leading crusades and his promised power to raise an entourage to escort Geraldine home safely? Is there any significance to Leoline's maintaining the feud even now that he is old and weak?

(7) How does Leoline react to Geraldine's story? How does he promise to avenge her? What is wrong with his promise? Does Leoline seem to understand why he is attracted to Geraldine?

(8) Why does Leoline embrace Geraldine? (Allegorically, how does he propose to make recompense for past error?) Why can Christabel see the real significance of the embrace? Why does Christabel make a "hissing" sound as she breathes? What is the allegorical suggestion being made?

(9) What is Christabel doing in lines 461-469? When previously have you seen her do much the same thing?

(10) Does Geraldine really want to be sent home? Look carefully at lines 475-482; what hint does Coleridge give that Geraldine is "faking"?

(11) Sir Leoline has been seen as a worldly man; pride and malice (worldly vices) have brought on the feud with Roland de Vaux. He now proposes to mend their friendship. Like Christabel's prayers, his attempts at reconciliation would seem to be commendable. But how, according to the instructions he gives Bracy, does he intend to do so? What is wrong with Leoline's lavish arrangements? (Do you see any possible irony in Leoline's description of the entourage in line 510?)

(12) What advice does Bracy give Leoline in lines 523-530? Are you reminded of any Biblical admonitions about how one goes about righting wrongs? (You might even find one or two appropriate warnings in the verse from Matthew quoted in part above.)

(13) In romances and myths, what kinds of characters relate visions? How does the substance of Bracy's vision make explicit the wisdom which his only previous speech (ll. 345-359) implied that he possessed? Explain the symbolism of Bracy's dream: Why does he emphasize so heavily the greenness of both snake and woods? Who is the snake? Who the dove?

(14) Why does Bracy awaken at midnight? What is the connection with the mother's vow? How does music connect with Bracy's power to drive away unholy things? Why religious music?

(15) What is suggested by the baron's listening to this tale with a smile? by his only half-listening? Who does the baron identify as the snake? as the dove? Why is a man who is so worldly-wise able to interpret the dream so incorrectly? (Look again at lines 565-567.)

(16) Line 570 delineates the crucial flaw in the worldly-wise man. What kinds of power does Leoline specifically reject as ineffectual? What kind of power does he rely on? What hints have you already had that his reliance on this kind of power will not protect him?

(17) How does Coleridge again suggest, in line 573, that Geraldine's delicacy and modesty are only feigned?

(18) Coleridge, you will recall, has a habit of explaining his own symbols. How do lines 583-597 clarify both Bracy's dream and Leoline's error? Why does Christabel again make a "hissing" sound? How does Coleridge again imply (ll. 593-596) that Geraldine's behavior is feigned?

(19) Why should Christabel come to look like Geraldine?

(20) Do you see any significance to Leoline's rejecting a plea made on the soul of the mother? Why does Christabel make her plea in the name of her mother? Why does Coleridge re-iterate, in lines 625-635, the relationship between the memory of Christabel's mother and the prayer that Leoline will reject Geraldine?

(21) Why does Leoline, who seems to act rationally, who rejects Bracy's dream and Christabel's prayer as unreasonable, become so unreasonable in his anger? What is signified (ll. 651-655) by Leoline's sending away Bracy, turning away from Christabel and going off with Geraldine? Can you explain how these three actions afford a kind of summary of what Leoline has done in Part II? What is the irony of this "aged" knight's leading Geraldine off?

d. The Conclusion to Part II:

As with Part I, the Conclusion recapitulates much of what has happened, although this conclusion has, at first reading, less apparent connections with the story which it follows than does the conclusion to Part I.

(1) Who is the "little child" of the first few lines? Why does Leoline still see her as an innocent child? In what way does the innocent person always find and never seek? In what sense does Christabel's beauty fill her "father's eyes with light"? In what more sinister sense does Geraldine's beauty fill Leoline's eyes with light?

(2) Why did Christabel's seemingly inhospitable and contrary behavior so anger Leoline? Would he have been less angry had she been less pure and less obedient? Explain lines 662-665.

(3) Lines 666-667 come pretty close to telling us outright that the tale is to be read as allegory. "Pretty" here is probably the old, ironic usage which means pleasant or convenient. What two "unlike thoughts" does Leoline try to force together? What two characters represent these contrary principles? How does Leoline force them together? How is the man who is attracted both to the kind of things Christabel represents and to the kinds of things Geraldine represents like Wordsworth's second-stage, man who feels always a vague sense of loss and dissatisfaction? How is Leoline like Blake's narrator, who both fears and is attracted to the beauty and heat and power of the Tiger?

(4) The "charm" of line 678 is probably Christabel's mother's promise. How does Leoline break the charm in ignoring Bracy's warning? in refusing Christabel's plea? in allying himself with Geraldine? How does each of these actions "mock" the charm which he breaks?

(5) Why should Leoline feel a pleasing "recoil of love of pity" even as he berates Christabel? Why is he still attracted to the kind of innocent beauty which she represents even while he is choosing Geraldine's decadent beauty instead? Is his rage,compounded of love and anger, partly caused by Leoline's recognizing that he is part of "a world of sin" and does not share the innocence which he sees in Christabel?

(6) Notice that Leoline succumbs to Geraldine for quite

different reasons than Christabel did. Allegorically, the poem seems to suggest that different kinds of evil (or, more accurately, different aspects of evil) affect different kinds of people. Can you summarize Part II in Blake's terms as an encounter between evil and a man of Experience? in Wordsworth's terms as an encounter between evil and a man in the second stage of existence? in the orthodox Christian terms Coleridge might have used as an encounter between evil and fallen man?

(7) If the kinds of allegory we have been considering are indeed present in the poem, can you make any guesses as to what the subject of Part III was to have been? Do you have any notion of who the principal character might have been or what the action might have been had the third part been written? (There are no "right" answers to these questions; we know only that Coleridge did plan to add at least one more part.)

3. Keats: "La Belle Dame Sans Merci"

Both of the Coleridge romances you read were long, almost exhaustive treatments of moral themes. "La Belle Dame," on the other hand, tells a story so truncated that readers often wonder if it should be called a romance at all. "Every mental pursuit," Keats once said, "takes its reality and worth from the ardour of the pursuer--being in itself a nothing."[1] Ardent pursuers this poem has never lacked; nearly every student of Keats agrees that it is one of his greatest masterpieces. We will look at the ways in which Keats involves the reader in pursuit of his meaning and the very subtle management of tone, mood, rhythm, sound, and evocative content by which Keats makes these few lines explode into meanings which go far beyond the skeleton of a story which he provides.

a. I-III:

(1) How does the fictive frame tend to involve the reader in the poem? (Look back at "Ozymandias.") With which of the two speakers is the reader apt to identify?

(2) Where is the reader's attention directed in the first two lines of stanza I? Are you more interested in the knight's physical condition or his spiritual condition? Why? Since the speaker addresses only the knight, we have no reason to think anyone else is present; why, then, does the speaker bother to say that the knight is alone? What is the implication, if any, of "loitering"?

(3) Where is the reader's attention directed in the third and fourth lines of stanza I? Notice that there is no explicit

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[1] Letter to Bailey, March 13, 1818.

connection between the knight and the setting. On the face of it, what time of year would it appear to be if the rushes are withered around the lake and no birds sing? There may be implicit connections between knight and nature: what possible similarities can you see between the pale knight and the withered sedge? the knight alone and the absence of birds? Who draws the comparisons, poet or reader?

(4) How is the knight described in the first two lines of stanza II? How do the adjectives "haggard" and "woe-begone" suggest that something has happened to the knight? How does this strengthen the implied comparison of the knight with the "withered" sedge? Does "woe-begone" suggest that the knight's decay from a previous healthy state has been physical or spiritual? What aspect of nature is suggested in the third and fourth lines? How do these lines reinforce the previous suggestions of a state of impending decay or death? How do they make more explicit the connection between man and nature which was barely hinted in stanza I?

(5) What has happened to the man-nature relationship by the time you reach stanza III? Does this merger justify a symbolic reading of the descriptions of nature in the rest of the poem?

(6) Lilies and roses are frequently used in medieval romances to symbolize the charity and chastity of virtuous ladies. (The convention apparently derives from the Song of Songs.) Hence, the knight-at-arms is, by implication, a knight errant. Watch to see, in the rest of the poem, what he has been seeking in his quest. On a more directly relevant level, why is the lily appropriate to describe the knight's appearance? How does the rose pick up the overtones of the withered sedge and the autumnal setting? What is happening to the knight? In light of what you have seen previously of Keats' concern with time, can you now suggest what the knight may have been seeking or seeking to escape? (An early draft of the poem said "death-lily" and "death-rose.")

b. IV:

(1) What are you reminded of when the knight describes the beautiful lady as a "faery's child? (Look back at the "Nightingale" ode.) Who, then, is the "lady" he met? How do her "wild eyes" confirm your impression? Would the knight's meeting this particular lady make sense if his quest were of the kind suggested in the questions on stanza III?

c. IV-VII:

(1) Notice that the knight's progress to the realm of the lady occurs in three graduated stages. We might expect, therefore,

that his progress would mirror some of the ways in which the Romantics say that man overcomes his imprisonment in the self. (That is, concern for temporality is a characteristic of the state of Experience, the state of isolation within the self, or whatever other name you care to give the "second stage" of the human condition.) What kind of escape from self is suggested by garlands of flowers (V)? by imaginative song (VI)? by love (VII)? Now look at the grammatical construction of these stanzas. In how many lines is the knight acting and in how many is the lady acting in stanza V? in VI? in VII? Is the knight's escape from self working?

(2) Why is it appropriate that the knight should adorn Imagination with natural objects? Is there anything about the third line of stanza V that you find disturbing? Why is it important that the lady looks at the knight "as (if) she did love" him? Do you see any reason to think the knight may be mistaken? (What happened to the speaker in the "Nightingale" ode when he tried to become perfectly united with the bird through imagination and thus to escape completely the condition of his own mortality?) The knight assumes that the lady is making a "sweet moan" of love. Why else might she be moaning? (Is the exercise of imagination an escape from pain? Think of the "Nightingale" or "Dejection.")

(3) Why is it appropriate that the knight sees only the lady, that she obscures his view of everything else? Does this stanza suggest an answer to the accusation that Keats was a dreamer who thought man should live solely by the dictates of imagination?

(4) What is the conventional symbolism of "wild honey" and "manna dew"? (Think of "Kubla Khan.") Can you explain the third line of stanza VII? Does the knight know what the lady said? How do you know? Can you connect this line with the third line of stanza V? Is the knight betrayed or self-deceived?

d. VIII:

(1) What is a grotto? Can you see why the realm of imagination should be described metaphorically as within nature or within a natural place?

(2) Why does the lady (Imagination) weep and sigh? Does her weeping reflect backward on the "sweet moan" which the knight says she made earlier? Why is weeping and moaning a part of the life of imagination? (Think of "Dejection.") What is the knight doing when he shuts the "wild wild" eyes of Imagination? Has the lady betrayed him or has he simply been deceiving himself? Why is it especially appropriate that it is the "eyes" of the lady which he cannot bear?

(3) Why does the knight shut the lady's eyes "with kisses"? How does he thus attempt to make tangible the intangible or to possess the spiritual by physical means? How is the

knight guilty of the same kind of error as would be one who tried to live in the real, temporal world according to the dictates of the kind of mental faculty which equates beauty with truth in the "Grecian Urn" ode? Who, then, knight or lady, has destroyed the knight's efforts to escape his own mortality? Is this failure the knight's fault, the lady's fault, or simply the necessary outcome of things?

e. IX-XII:

(1) Look at the grammatical progression in stanzas VIII-XI. How is this the reverse of what happened in V-VII? What is happening now in the knight's struggle to escape his self-hood?
(2) Why should the knight, unable to live in the timeless realm of pure imagination, now be lulled to sleep? Is his sleeping in any way an emblem for his spiritual condition and for the state of knowledge to which he has returned? (Look again at the questions at the end of "Ode to a Nightingale.")
(3) Why should the knight dream of kings, princes, and warriors? Are they representatives of the real world or the imaginative world? Why are they, as the knight repeatedly asserts, "pale"? (What is happening to man in the real world?) Why do the men of this world warn the knight that Imagination (the beautiful lady without pity) has him "in thrall"? Why should men of this world assume that the lady is evil, that the tragedy is her doing? In the conventions of tragedy, what is the price paid by the tragic hero for Knowledge? Is the Knowledge worth the price? Does Keats expect the reader to agree, then, that the knight's desolation is a bad thing for which the lady (Imagination) is to be blamed?
(4) Why does the knight awaken and find himself on the "outside" of the hill within which is the grotto? What is his relationship to nature now? Is this appropriate?
(5) We have seen that the early description of the knight implies that something has already happened to him. How, in like manner, does "sojourn" imply that something more is going to happen to him? (If you don't know the exact meaning of sojourn, look it up.) What is the knight waiting for? How does the abbreviated last line of each stanza create an air of expectation or waiting?
(6) Why, now, do "no birds sings"? Why is the vegetation withered? (What kinds of experience is the knight cut off from?) Using either Blake's or Wordsworth's three-stage scheme, what was the knight's condition when the quest began? What was he searching for when he went to the grotto? The last stanza deliberately refers your attention back to the first stanza. What do you now understand to have been the condition in which the narrator found the knight in stanzas I-III?
(7) It seems that the knight regards his experience as having

been destructive. Why might Keats disagree? Why is it appropriate that the knight, as a man of this world, should feel as he does? Does this management of point of view save Keats from a charge of "unrealistic" idealism?

4. Keats: "The Eve of St. Agnes"

We might farily describe this poem as an allegory with a difference. The other romances you have read have told stories which were implausible, impossible, or apparently inconsequential if taken at face value. As a result, you have looked for some non-literal level of statement or suggestion in which the poem makes sense. (You learned to employ much the same technique in reading the fantastic elements in epics.) You have moved, in effect, from physical unreality to spiritual reality.

You might, then, fairly ask why one needs to look for any overtones or implications when, as is the case with this poem, the "story" seems to make sense and is freighted with enough physical detail to satisfy your demand that a poem should capture or recreate some aspect of the human experience. In reading the poem, however, a sensitive reader can hardly avoid noticing that the repetition and variation in image and in action are so carefully structured as to suggest patterns which he has seen elsewhere in Keats and in the other Romantic poets.

Keats' own comments provide ample justification, if any be needed, for our concern with the overtones and implications of his story. We know, for instance, that he was thoroughly familiar with Wordsworth's notion of three stages of existence; in his letters, Keats even speculates about how far along he himself is in Wordsworth's stages. [1] We know, too, that Keats regarded heaven (the escape from temporality) as a state in which the finest, most spiritually and physically intense, experiences of this life would be recreated endlessly, but in "a finer tone," [2] a greater degree of perfection.

You will recall that in the imaginative realm of great art, which is as close as man ever gets to escaping temporality, love is "forever warm" and "forever to be enjoyed." In the true heaven, the true eternity to which the soul aspires, the last barriers to perfection would be removed. Unlike the knight-at-arms in "La Belle Dame," man would not be called back to the limits of his own mortality. Love--physical, intellectual, and spiritual all at once--would be not only "forever warm" but forever being enjoyed. Thus, this life is not so much a sign-post pointing to eternal life as a limited, less pure segment of eternal life; the man who denies this life in pursuit of another is no less in error than the man who denies another life in exhaustive pursuit of the pleasures of here and now. It is within the context of these ideas that we shall consider the poem, not because the ideas are a proper substitute for the poem but because the ideas provide a vocabulary for dealing with the rich overtones which play about the surface of the story.

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[1] Letter to Reynolds, May 3, 1818.

[2] Letter to Bailey, November 22, 1817.

a. I-II:

(1) Can you see any purpose, aside from setting the scene, for Keats' careful elaboration of the intensity of the cold? Critics often cite line 3 as being especially effective: what can you find in diction, word order, stress pattern, arrangement of consonant sounds, and modulation of vowel sounds that contributes to the slow, uneven pace of the line? Why is this pace effective?

(2) What would you normally expect to be the attitude of a writer toward a holy man saying his prayers? What sort of connotations does "pious" have? What does one do in "telling" a rosary? What may be the ironic implications of the beadsman doing so with "numb" fingers? (These overtones are extremely subtle; one would, and probably should, ignore them were they not followed by stronger suggestions of the same sort.)

(3) What is wrong with the beadsman's breath going to heaven without first dying? Can you see how a picture of the Virgin might suggest those who believe (wrongly, Keats would say) that one must deny this world to achieve the next? Do you see, in line 12, any note which, in context, makes the beadsman's devotional acts seem excessive and perhaps foolish? (That is, why, in the Christian tradition, should one "mortify the flesh"? Why, on the other hand, does the beadsman seem to want to suffer?)

(4) Why does the beadsman fail to understand the suffering of "Knights and ladies," the people who live in this world? Is it possible for a man who suffers so much for his devotions to have a "weak spirit"? How? Why does Keats say that the beadsman is touched by the music but resists it? In what sense had "his deathbell" already rung?

(5) Why does the beadsman sit among ashes? Why is the beadsman's kind of religious devotion set amidst the description of crippling cold? Is there anything in line 27 that bothers you? What kind of religious attitude, which Jesus specifically condemned, does the beadsman seem to have here? Is the beadsman's pride connected in any way with the elaborate suffering to which he subjects himself?

b. IV-V:

(1) Why is the festive scene of the banquet hall introduced at this point in the poem? Why should Keats emphasize the sumptuous appointments of the hall and the "rich array" of the revellers? Why should he specifically point out

that the revellers were as numerous and as richly dressed as a youth might imagine the characters in a romance to be? (Why refer to people in a poem as being like people in a poem? Does this technique in any way make Keats' people more "real"?)

(2) Look at line 32. Does this suggest any similarities between the revellers and the beadsman? Is it fair to suggest that, in Keats' judgment, both modes of life are "wrong" for essentially the same reason? Explain.

c. VI-VIII:

(1) What is the legend of St. Agnes' Eve? What, in conventional religious terms, would you suppose is the meaning of lines 53-54? What might Keats, given his ideas about the functions of reason and imagination, have been suggesting in these lines?

(2) How do lines 56-62 make it clear that it is not mere pleasure of the senses that Madeline wishes for?

(3) Stanza VIII may require some explanation. It is Madeline who is "dead" (l. 70, "amort") to the music ("timbrels") and the crowd ("throng'd resort") of revellers. Preoccupied with the legend ("Hoodwink'd with faery fancy"), Madeline is "alive" only to St. Agnes' promise of a dream of perfect love.

d. IX-XXI:

(1) Porphyro's heart is "on fire" for Madeline. Are you reminded of the beadsman? How? Line 77 lends an authentic medieval touch to the story; why, if he stood next to the door of a medieval castle, would Porphyro be "Buttress'd from moonlight"? Why would he choose to stand out of the moonlight?

(2) One need not worry too much about the family feud; it may be simply part of the necessary "glue" that holds the story together. What, if any, other possible explanations can you see for Keats' suggesting a feud?

    (a) Porphyro is too much "on fire" to be part of the beadsman's world. It it possible that the revellers recognize in Porphyro something foreign, something which excludes him from their kind of life?

    (b) In what sense might the feud be a result of the kind of worldly pride which also motivates the revelry?

(3) What characteristics of the "old beldame" are emphasized in stanzas XI-XIII? Notice that the beldame is ostensibly connected with the revellers (at least she knows something about them) but that she leads Porphyro to a room which reminds one of the beadsman's world. Does her indeterminate position between the two groups have anything to do with her weakness and timidity?

(4) What kind of person does Angela suggest Porphyro is (ll. 120-122)? Where, if her statement is correct, does Porphyro stand in relation to the values represented by the beadsman and the values represented by the revellers? Why, from what you know of Keats' poetry, does the association of Porphyro with "Elves and Fays" demand somesuch reading?

(5) Why is Porphyro moved almost to tears by the thought of Madeline taking her comfort from "cold" enchantments and sleeping in the "lap" of old legends? Why should the thought of rescuing her from this kind of plight come like a "rose," bring a "flush" to his brow, and make "purple riot" in his heart? How does this description make Porphyro different from the beadsman?

(6) Why does Porphyro answer Angela as he does in stanza XVII? Can you see any similarities between Porphyro's promise here and the description of Madeline in lines 56-62? How do these passages make Madeline and Porphyro different from the revellers?

(7) Notice, in stanza XX, what Porphyro has asked for. Can you see any kind of progression from choice foods ("cates and dainties") to music ("lute") to a projected marriage? Why should Porphyro pray while waiting?

e. XXII-XXIX:

(1) Why should Angela, who partakes of some of the qualities of both the beadsman's world and the revellers' world, be led back down the stairs from Madeline's chamber, back to a "safe level matting"?

(2) We need to look more closely at what Keats has been doing with color imagery:

(a) What color is associated primarily with the beadsman (the frost, the flock of sheep, his frosty breath, his wan appearance, the ashes among which he sits)? Notice that the virgins are described as "lily white" (l. 52) and as St. Agnes' "lambs" (l. 71). What is the traditional significance of the color white? Why, then, is Madeline described as appearing first in candlelight (l. 194) and then in moonlight (l. 200)?

(b) What kinds of colors are suggested by the "rich array" of the mourners? By the description of Porphyro's plan (ll. 136-138)? What do these colors traditionally represent?

(c) Now look at stanzas XXIV-XXV. "Casements" often represent, in Keats' poetry, entrances into new modes of being or new ways of knowing; remember, for example, the "magic casements" of the "Nightingale" ode. Why, then, does Keats have the moon, usually his symbol for imagination, shine through the stained-glass casement so as to cast shades of red, orange, and purple onto the whiteness of Madeline's surroundings?

Where is Madeline in relation to the world of the beadsman and the world of the revellers?

(d) Notice, in lines 253-257, that Porphyro likewise sets colors of red and gold against the background of white moonlight. Why, in lines 258-260, does the noise of the revellers threaten to intrude and awaken Madeline? Are the noises anything like the voices of the knight's dream in "La Belle Dame"? How?

f. XXX-XXXVI:

(1) Look carefully at lines 264-270. Why a "heap" of fine foods? What sense is appealed to in the description of jellies smoother "than the creamy cured" and of "silken Samarkand"? of "lucent drops"? of "cedar'd Lebanon"? Why all this emphasis on the senses? What do the senses have to do with escaping the limitations of the two modes of life which Porphyro has been set off from?

(2) Why does Porphyro next try music as an even stronger charm to awaken Madeline? How is music representative of a "higher" kind of appeal to the senses? Why, particularly, should Porphyro sing to Madeline the legend of "La belle dame sans merci"?

(3) Lines 298-299 are perhaps the most crucial of the poem. Why does Madeline, now "wide awake," still see what she saw in her sleep? To what kind of way of knowing has she committed herself? How is her awakening the opposite of the knight's awakening, in "La Belle Dame," to find himself on "the cold hill side"? Can you, then, explain the order of increasing perfection which runs from the fine foods to the music to love?

(4) Why, on being awakened from the vision of her sleep, does Madeline "moan and weep"? How is Porphyro's reaction different from that of the knight in "La Belle Dame"? Notice that Porphyro, too, is not far from being called back to the world of waking knowledge (ll. 310-311).

(5) How does Madeline's love enable Porphyro to rise to a state like hers, (l. 317) beyond the limits of mortality? How do lines 318-321 make it clear that Porphyro has, indeed, become something more than mortal?

g. XXXVII-XLII:

(1) The punctuation of stanza XXXVII may be a little confusing. Lines 325 and 327 are given by the narrator; the mark at the beginning of these lines is an apostrophe. Who is the speaker in line 326? in lines 328-333? How do you know?

(2) Look back at 298-299. You will recall that the speaker in "Ode to a Nightingale" asked, "Do I wake or sleep?" Why, for those in Porphyro's and Madeline's spiritual condition, is such a question irrelevant? That is, why

does Madeline wake to see exactly what she was seeing in her sleep, and why does Parphyio now tell her (l. 326) that "This is no dream"? Does their condition have anything to do with a realm of existence in which "Beauty is truth; truth beauty"?

(3) Why should Madeline again mention suffering at such a time? Why is her speech here, especially in line 331, the opposite of the knight's actions in the lady's grotto?

(4) Why does Porphyro again invoke the colors of both kinds of limited life, saying that he will be Madeline's *scarlet* shield and she his *silver* shrine? Why does he liken himself to a pilgirm? (Is Keats again directing your thought to "La Belle Dame"?)

(5) Why is it an "*elfin* storm"? What does the storm probably represent? In what sense are the sufferings of life "a boon indeed," a boon which only seems to be a bad thing? Why is it "an elfin storm *from faery land*"? (What kind of "truth" must one know to recognize that the storm is beneficient?)

(6) Why do Porphyro and Madeline "glide *like phantoms*" out of the castle?

(7) Why do you suppose Keats so confuses the verb tenses in stanzas XLI and XLII? How can he say they *are* gone long ages since? Why, that is, can he now be so unconcerned with time scheme? How are lovers who "*are* gone" long ago like love which is "forever warm and *still* to be enjoyed"?

(8) Why should Keats end by ticking off the unhappy fates of the revellers, the beldame, and the beadsman? How is the fate of each appropriate for the particular kind of incomplete life each represents?

(9) Can you explain the poem as suggesting a successful quest for escape from temporality? How is it related to the two Keats odes and the other Keats romance which you have just read?

## THE LAMB

Little Lamb, who made thee?
Dost thou know who made thee?
Gave thee life, and bid thee feed,
By the stream and o'er the mead;
Gave thee clothing of delight,
Softest clothing, woolly, bright;
Gave thee such a tender voice,
Making all the vales rejoice?
Little Lamb, who made thee?
Dost thou know who made thee?

Little Lamb, I'll tell thee,
Little Lamb, I'll tell thee:
He is called by thy name,
For He calls Himself a Lamb.
He is meek, and He is mild;
He became a little child.
I a child, and thou a lamb,
We are called by His name.
Little Lamb, God bless thee!
Little Lamb, God bless thee!

## THE TIGER

Tiger! Tiger! burning bright
In the forests of the night,
What immortal hand or eye
Could frame thy fearful symmetry?

In what distant deeps or skies
Burnt the fire of thine eyes?
On what wings dare he aspire?
What the hand dare seize the fire?

And what shoulder, and what art,
Could twist the sinews of thy heart?
And when thy heart began to beat,
What dread hand? and what dread feet?

What the Hammer? what the chain?
In what furnace was thy brain?
What the anvil? what dread grasp
Dare its deadly terrors clasp?

When the stars threw down their spears,
And water'd heaven with their tears,
Did he smile his work to see?
Did he who made the Lamb make thee?

Tiger! Tiger! burning bright
In the forests of the night,
What immortal hand or eye,
Dare frame thy fearful symmetry?

William Blake

## SONNET: ENGLAND IN 1819

An old, mad, blind, despised, and dying king,--
Princes, the dregs of their dull race, who flow
Through public scorn,--mud from a muddy spring,--
Rulers who neither see, nor feel, now know,
But leech-like to their fainting country cling,
Till they drop, blind in blood, without a blow,--
A people starved and stabbed in the untilled field,--
An army, which liberticide and prey
Makes as a two-edged sword to all who wield,--
Golden and sanguine laws which tempt and slay;
Religion Christless, Godless--a book sealed;
A Senate,--Time's worst statute unrepealed,--
Are graves, from which a glorious Phantom may
Burst, to illumine our tempestuous day.

Percy Bysshe Shelley

# THE PRELUDE

## Book VIII, ll. 98-110

But lovelier far than this, the paradise
Where I was reared; in Nature's primitive gifts
Favoured no less, and more to every sense
Delicious, seeing that the sun and sky,
The elements, and season as they change,
Do find a worthy fellow-labourer there -
Man free, man working for himself, with choice
Of time, and place, and object; by his wants,
His comforts, native occupations, cares,
Cheerfully led to individual ends
Or social, and still followed by a train
Unwooed, unthought-of even - simplicity,
And beauty, and inevitable grace.

## Book VIII, ll. 223-356

There, 'tis the shepherd's task the winter long
To wait upon the storms: of their approach
Sagacious, into sheltering coves he drives
His flock, and thither from the homestead bears
A toilsome burden up the craggy ways,
And deals it out, their regular nourishment
Strewn on the frozen snow. And when the spring
Looks out and all the pastures dance with lambs,
And when the flock, with warmer weather, climbs
Higher and higher, him his office leads
To watch their goings, whatsoever track
The wanderers choose. For this he quits his home
At day-spring, and no sooner doth the sun
Begin to strike him with a fire-like heat,
Than he lies down upon some shining rock,
And breakfasts with his dog. When they have stolen,
As is their wont, a pittance from strict time,
For rest not needed or exchange of love,
Then from his couch he starts; and now his feet
Crush out a livelier fragrance from the flowers
Of lowly thyme, by Nature's skill enwrought
In the wild turf: the lingering dews of morn
Smoke round him, as from hill to hill he hies,
His staff protending like a hunter's spear,
Or by its aid leaping from crag to crag,
And o'er the brawling beds of unbridged streams
Philosophy, methinks, at Fancy's call,
Might deign to follow him through what he does
Or sees in his day's march; himself he feels,
In those vast regions where his service lies,
A freeman, wedded to his life of hope
And hazard, and hard labour interchanged
With that majestic indolence so dear

THE PRELUDE

Book VIII, ll. 223-356 (cont.)

To native man. A rambling schoolboy, thus,
I felt his presence in his own domain,
As of a lord and master, or a power,
Or genius, under Nature, under God,
Presiding; and severest solitude
Had more commanding looks when he was there.
When up the lonely brooks on rainy days
Angling I went, or trod the trackless hills
By mists bewildered, suddenly mine eyes
Have glanced upon him distant a few steps,
In size a giant, stalking through thick fog,
His sheep like Greenland bears; or, as he stepped
Beyond the boundary line of some hill-shadow,
His form hath flashed upon me, glorified
By the deep radiance of the setting sun:
Or him have I descried in distant sky,
A solitary object and sublime,
Above all height! like an aerial cross
Stationed alone upon a spiry rock
Of the Chartreuse, for worship. Thus was man
Ennobled outwardly before my sight,
And thus my heart was early introduced
To an unconscious love and reverence
Of human nature; hence the human form
To me became an index of delight,
Of grace and honour, power and worthiness.
Meanwhile this creature - spiritual almost
As those of books, but more exalted far;
Far more of an imaginative form
Than the gay Corin of the groves, who lives
For his own fancies, or to dance by the hour,
In coronal, with Phyllis in the midst -
Was, for the purposes of kind, a man
With the most common; husband, father; learned,
Could teach, admonish; suffered with the rest
From vice and folly, wrtechedness and fear;
Of this I little saw, cared less for it,
But something must have felt.
                    Call ye these appearances -
Which I beheld of shepherds in my youth,
This sanctity of Nature given to man -
A shadow, a delusion, ye who pore
On the dead letter, miss the spirit of things;
Whose truth is not a motion or a shape
Instinct with vital functions, but a block
Or waxen image which yourselves have made,
And ye adore! But blessed be the God
Of Nature and of Man that this was so;
That men before my inexperienced eyes
Did first present themselves thus purified,

Book VIII, ll. 223-356 (cont.)

Removed, and to a distance that was fit:
And so we all of us in some degree
Are led to knowledge, wheresoever led,
And howsoever; were it otherwise,
And we found evil fast as we find good
In our first years, or think that it is found,
How could the innocent heart bear up and live!
But doubly fortunate my lot; not here
Alone, that something of a better life
Perhaps was round me than it is the privilege
Of most to move in, but that first I looked
At Man through objects that were great or fair;
First communed with him by their help. And thus
Was founded a sure safeguard and defence
Against the weight of meanness, selfish cares,
Coarse manners, vulgar passions, that beat in
On all sides from the ordinary world
In which we traffic. Starting from this point
I had my face turned toward the truth, began
With an advantage furnished by that kind
Of prepossession, without which the soul
Receives no knowledge that can bring forth good,
No genuine insight ever comes to her.
From the restraint of over-watchful eyes
Preserved, I moved about, year after year,
Happy, and now most thankful that my walk.
Was guarded from too early intercourse
With the deformities of crowded life,
And those ensuing laughters and contempts,
Self-pleasing, which, if we would wish to think
With a due reverence on earth's rightful lord,
Here placed to be the inheritor of heaven,
Will not permit us; but pursue the mind,
That to devotion willingly would rise,
Into the temple and the temple's heart.

Yet deem not Friend! that human kind with me
Thus early took a place pre-eminent;
Nature herself was, at this unripe time,
But secondary to my own pursuits
And animal activities, and all
Their trivial pleasures; and when these had drooped
And gradually expired, and Nature, prized
For her own sake, became my joy, even then -
And upwards through late youth, until not less
Than two-and-twenty summers had been told -
Was Man in my affections and regards
Subordinate to her, her visible forms
And viewless agencies: a passion, she

## THE PRELUDE

Book VIII, ll. 223-356 (cont.)

A rapture often, and immediate love
Ever at hand; he, only a delight
Occasional, an accidental grace,
His hour being not yet come.

Book VIII, ll. 458-495

A grove there is whose boughs
Stretch from the western marge of Thurstonmere,
With length of shade so thick that whoso glides
Along the line of low-roofed water, moves
As in a cloister. Once - while, in that shade
Loitering, I watched the golden beams of light
Flung from the setting sun, as they reposed
In silent beauty on the naked ridge
Of a high eastern hill - thus flowed my thoughts
In a pure stream of words fresh from the heart:
Dear native Regions, wheresoe'er shall close
My mortal course, there will I think on you;
Dying, will cast on you a backward look;
Even as this setting sun (albeit the Vale
Is no where touched by one memorial gleam)
Doth with the fond remains of his last power
Still linger, and a farewell lustre sheds,
On the dear mountain-tops where first he rose.

Enough of humble arguments; recall,
My Song! those high emotions which thy voice
Has heretofore made known; that bursting forth
Of sympathy, inspiring and inspired,
When everywhere a vital pulse was felt,
And all the several frames of things, like stars,
Through every magnitude distinguishable,
Shone mutually indebted, or half lost
Each in the other's blaze, a galaxy
Of life and glory. In the midst stood Man,
Outwardly, inwardly contemplated,
As, of all visible natures, crown, though born
Of dust, and kindred to the worm; a Being,
Both in perception and discernment, first
In every capability of rapture,
Through the divine effect of power and love;
As, more than anything we know, instinct
With godhead, and, by reason and by will,
Acknowledging dependency sublime.

## THE PRELUDE

Book VIII, ll. 665-686

   Add also, that among the multitudes
Of that huge city, oftentimes was seen
Affectingly set forth, more than elsewhere
Is possible, the unity of man,
One spirit over ignorance and vice
Predominant, in good and evil hearts;
One sense for moral judgments, as one eye
For the sun's light. The soul when smitten thus
By a sublime idea, whencesoe'er
Vouchsafed for union or communion, feeds
On the pure bliss, and takes her rest with God.

   Thus from a very early age, O Friend!
My thoughts by slow gradations had been drawn
To human-kind, and to the good and ill
Of human life: Nature had led me on;
And oft amid the "busy hum" I seemed
To travel independent of her help,
As if I had forgotten her; but no,
The world of human-kind outweighed not hers
In my habitual thoughts; the scale of love,
Though filling daily, still was light, compared
With that in which her mighty objects lay.

# THE PRELUDE

## Book IX, ll. 501-541

Yet not the less,
Hatred of absolute rule, where will of one
Is law for all, and of that barren pride
In them who, by immunities unjust,
Between the sovereign and the people stand,
His helper and not theirs, laid stronger hold
Daily upon me, mixed with pity too
And love; for where hope is, there love will be
For the abject multitude. And when we chanced
One day to meet a hunger-bitten girl,
Who crept along fitting her languid gait
Unto a heifer's motion, by a cord
Tied to her arm, and picking thus from the lane
Its sustenance, while the girl with pallid hands
Was busy knitting in a heartless mood
Of solitude, and at the sight my friend
In agitation said, "'Tis against that
That we are fighting," I with him believed
That a benignant spirit was abroad
Which might not be withstood, that poverty
Abject as this would in a little time
Be found no more, that we should see the earth
Unthwarted in her wish to recompense
The meek, the lowly, patient child of toil,
All institutes for ever blotted out
That legalised exclusion, empty pomp
Abolished, sensual state and cruel power
Whether by edict of the one or few;
And finally, as sum and crown of all,
Should see the people having a strong hand
In framing their own laws; whence better days
To all mankind. But, these things set apart,
Was not this single confidence enough
To animate the mind that ever turned
A thought to human welfare? That henceforth
Captivity by mandate without law
Should cease; and open accusation lead
To sentence in the hearing of the world,
And open punishment, if not the air
Be free to breathe in, and the heart of man
Dread nothing.

## THE PRELUDE

Book XI, ll. 106-144

O pleasant exercise of hope and joy!
For mighty were the auxiliars which then stood
Upon our side, us who were strong in love!
Bliss was it in that dawn to be alive,
But to be young was very Heaven! O times,
In which the meagre, stale, forbidding ways
Of custom law, and statute, took at once
The attraction of a country in romance!
When Reason seemed the most to assert her rights,
When most intent on making of herself
A prime enchantress - to assist the work,
Which then was going forward in her name!
Not favoured spots alone, but the whole Earth,
The beauty wore of promise - that which sets
(As at some moments might not be unfelt
Among the bowers of Paradise itself)
The budding rose above the rose full blown.
What temper at the prospect did not wake
To happiness unthought of? The inert
Were roused, and lively natures rapt away!
They who had fed their childhood upon dreams,
The play-fellows of fancy, who had made
All powers of swiftness, subtilty, and strength
Their ministers, - who in lordly wise had stirred
Among the grandest objects of the sense,
And dealt with whatsoever they found there
As if they had within some lurking right
To wield it; - they, too, who of gentle mood
Had watched all gentle motions, and to these
Had fitted their own thoughts, schemers more mild,
And in the region of their peaceful selves; -
Now was it that both found, the meek and lofty
Did both find, helpers to their hearts' desire,
And stuff at hand, plastic as they could wish, -
Were called upon to exercise their skill,
Not in Utopia, - subterranean fields, -
Or some secreted island, Heaven knows where!
But in the very world, which is the world
Of all of us, - the place where, in the end,
We find our happiness, or not at all!

## THE PRELUDE

Book XI, ll. 173-222

In the main outline, such it might be said
Was my condition, till with open war
Britain opposed the liberties of France.
This threw me first out of the pale of love;
Soured and corrupted, upwards to the source,
My sentiments; was not, as hitherto,
A swallowing up of lesser things in great,
But change of them into their contraries;
And thus a way was opened for mistakes
And false conclusions, in degree as gross,
In kind more dangerous. What had been a pride,
Was now a shame; my likings and my loves
Ran in new channels, leaving old ones dry;
And hence a blow that, in maturer age,
Would but have touched the judgment, struck more deep
Into sensations near the heart: meantime,
As from the first, wild theories were afloat,
To whose pretensions, sedulously urged,
I had but lent a careless ear, assured
That time was ready to set all things right,
And that the multitude, so long oppressed,
Would be oppressed no more.
But when events
Brought less encouragement, and unto these
The immediate proof of principles no more
Could be entrusted, while the events themselves,
Worn out in greatness, stripped of novelty,
Less occupied the mind, and sentiments
Could through my understanding's natural growth
No longer keep their ground, by faith maintained
Of inward consciousness, and hope that laid
Her hand upon her object - evidence
Safer, of universal application, such
As could not be impeached, was sought elsewhere.

But now, become oppressors in their turn,
Frenchmen had changed a war of self-defence
For one of conquest, losing sight of all
Which they had struggled for: up mounted now,
Openly in the eye of earth and heaven,
The scale of liberty. I read her doom.
With anger vexed, with disappointment sore,
But not dismayed, nor taking to the shame
Of a false prophet. While resentment rose,
Striving to hide,what nought could heal, the wounds
Of mortified presumption, I adhered
More firmly to old tenents, and, to prove
Their temper, strained them more; and thus, in heat
Of contest, did opinions every day

Book XI, ll. 173-222 (cont.)

Grow into consequence, till round my mind
They clung, as if they were its life, nay more,
The very being of the immortal soul.

Book XI, ll. 270-305

A strong shock
Was given to old opinions; all men's minds
Had felt its power, and mine was both let loose,
Let loose and goaded. After what hath been
Already said of patriotic love,
Suffice it here to add, that somewhat stern
In temperament, withal a happy man,
And therefore bold to look on painful things,
Free likewise of the world, and thence more bold,
I summoned my best skill, and toiled, intent
To anatomise the frame of social life;
Yea, the whole body of society
Searched to its heart. Share with me, Friend!
the wish
That some dramatic tale, endued with shapes
Livelier, and flinging out less guarded words
Than suit the work we fashion, might set forth
What then I learned, or think I learned, of truth,
And the errors into which I fell, betrayed
By present objects, and by reasonings false
From their beginnings, inasmuch as drawn
Out of a heart that had been turned aside
From Nature's way by outward accidents,
And which was thus confounded, more and more
Misguided, and misguiding. So I fared,
Dragging all precepts, judgments, maxims, creeds,
Like culprits to the bar; calling the mind,
Suspiciously, to establish in plain day
Her titles and her honours; now believing,
Now disbelieving; endlessly perplexed
With impulse, motive, right and wrong, the ground
Of obligation, what the rule and whence
The sanction; till, demanding formal proof,
And seeking it in very thing, I lost
All feeling of conviction, and, in fine,
Sick, wearied out with contrarieties,
Yielded up moral questions in despair.

## SONGS OF INNOCENCE:

### HOLY THURSDAY

'Twas on a Holy Thursday, their innocent faces clean,
The children walking two and two, in red and blue and green,
Grey-headed beadles walk'd before, with wands as white as snow,
Till into the high dome of Paul's they like Thames' waters flow.

O what a multitude they seem'd, these flowers of London town!
Seated in companies they sit with radiance all their own.
The hum of multitudes was there, but multitudes of lambs.
Thousands of little boys and girls raising their innocent hands.

Now like a mighty wind they raise to Heaven the voice of song,
Or like harmonious thunderings the seats of Heaven among.
Beneath them sit the aged men, wise guardians of the poor;
Then cherish pity, lest you drive an angel from your door.

### THE CHIMNEY SWEEPER

When my mother died I was very young,
And my father sold me while yet my tongue
Could scarcely cry ''weep! 'weep! 'weep! 'weep!'
So your chimneys I sweep, and in soot I sleep.

There's little Tom Dacre, who cried when his head,
That curl'd like a lamb's back, was shav'd: so I said
'Hush, Tom! never mind it, for when your head's bare
You know that the soot cannot spoil your white hair.'

And so he was quiet, and that very night,
As Tom was a-sleeping, he had such a sight! --
That thousands of sweepers, Dick, Joe, Ned, and Jack,
Were all of them lock'd up in coffins of black.

And by came an Angel who had a bright key,
And he open'd the coffins and set them all free;
Then down a green plain leaping, laughing, they run,
And wash in a river, and shine in the sun.

Then naked and white, all their bags left behind,
They rise upon clouds and sport in the wind;
And the Angel told Tom, if he'd be a good boy,
He'd have God for his father, and never want joy.

And so Tom awoke; and we rose in the dark,
And got with our bags and our brushes to work,
Tho' the morning was cold, Tom was happy and warm;
So if all do their duty they need not fear harm.

## SONGS OF EXPERIENCE:

### HOLY THURSDAY

Is this a holy thing to see
In a rich and fruitful land,
Babes reduc'd to misery,
Fed with cold and usurous hand?

Is that trembling cry a song?
Can it be a song of joy?
And so many children poor?
It is a land of poverty!

And their sun does never shine,
And their fields are bleak and bare,
And their ways are fill'd with thorns:
It is eternal winter there.

For where'er the sun does shine,
And where'er the rain does fall,
Babe can never hunger there,
Nor poverty the mind appal.

### The Chimney-sweeper

A little black thing among the snow
Crying ''weep! 'weep!' in notes of woe!
'Where are thy father and mother, say?'--
'They are both gone up to the Church to pray.

'Because I was happy upon the heath,
And smil'd among the winter's snow,
They clothed me in the clothes of death,
And taught me to sing the notes of woe.

'And because I am happy and dance and sing,
They think they have done me no injury,
And are gone to praise God and His Priest and King,
Who make up a Heaven of our misery.'

William Blake

## THE PRELUDE

Book XIV, ll. 86-99

The power, which all
Acknowledge when thus moved, which Nature thus
To bodily sense exhibits, is the express
Resemblance of that glorious faculty
That higher minds bear with them as their own.
This is the very spirit in which they deal
With the whole compass of the universe
They from their native selves can send abroad
Kindred mutations; for themselves create
A like existence; and, whene'er it dawns
Created for them, catch it, or are caught
By its inevitable mastery,
Like angels stopped upon the wing by sound
Of harmony from Heaven's remotest spheres.

Book XIV, ll. 188-231

This spiritual Love acts not nor can exist
Without Imagination, which, in truth,
Is but another name for absolute power
And clearest insight, amplitude of mind,
And Reason in her most exalted mood.
This faculty hath been the feeding source
Of our long labour: we have traced the stream
From the blind cavern whence is faintly heard
Its natal murmur; followed it to light
And open day; accompanied its course
Among the ways of Nature, for a time
Lost sight of it bewildered and engulphed;
Then given it greeting as it rose once more
In strength, reflecting from its placid breast
The works of man and face of human life;
And lastly, from its progress have we drawn
Faith in life endless, the sustaining thought
Of human Being, Eternity, and God.

Imagination having been our theme,
So also hath that intellectual Love,
For they are each in each, and cannot stand
Dividually. -- Here must thou be, O Man!
Power to thyself; no Helper hast thou here;
Here keepest thou in singleness thy state:
No other can divide with thee this work:
No secondary hand can intervene
To fashion this ability; 't is thine,
The prime and vital principle is thine
In the recesses of thy nature, far

THE PRELUDE, Book XIV, 11, 188-231, cont.

From any reach of outward fellowship,
Else is not thine at all. But joy to him,
Oh, joy to him who here hath sown, hath laid
Here, the foundation of his future years!
For all that friendship, all that love can do,
All that a darling countenance can look
Or dear voice utter, to complete the man,
Perfect him, made imperfect in himself,
All shall be his: and he whose soul hath risen
Up to the height of feeling intellect
Shall want no humbler tenderness; his heart
Be tender as a nursing mother's heart;
Of female softness shall his life be full,
Of humble cares and delicate desires,
Mild interests and gentlest sympathies.

Book XIV, 11. 430-454

Oh! yet a few short years of useful life,
And all will be complete, thy race be run,
Thy monument of glory will be raised;
Then, though (too weak to tread the ways of truth)
This age fall back to old idolatry,
Though men return to servitude as fast
As the tide ebbs, to ignominy and shame,
By nations, sink together, we shall still
Find solace--knowing what we have learnt to know,
Rich in true happiness if allowed to be
Faithful alike in forwarding a day
Of firmer trust, joint labourers in the work
(Should Providence such grace to us vouchsafe)
Of their deliverance, surely yet to come.
Prophets of Nature, we to them will speak
A lasting inspiration, sanctified
By reason, blest by faith: what we have loved,
Others will love, and we will teach them how;
Instruct them how the mind of man becomes
A thousand times more beautiful than the earth
On which he dwells, above this frame of things
(Which, 'mid all revolution in the hopes
And fears of men, doth still remain unchanged)
In beauty exalted, as it is itself
Of quality and fabric more divine.

William Wordsworth

# A CURRICULUM FOR ENGLISH

Student Packet

# MAN AND SOCIETY:
# THE CLASS SYSTEM, THREE 19TH CENTURY VIEWS:
# THE CLASS NOVEL

Grade 12

Experimental Materials
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# OUTLINE OF STUDENT PACKET

I. General Introduction

II. Pride and Prejudice

- A. Introduction
- B.-Y. Vocabulary, study guide questions, specific discussion questions
- Z. Some Summary Questions

III. Great Expectations

- A. Introduction
- B.-Q. Vocabulary, study guide questions, specific discussion questions
- R. Some Summary Questions

IV. The Mayor of Casterbridge

- A. Introduction
- B. Study guide questions, vocabulary
- C. Some Summary Questions

V. Auxiliary Materials

CORE TEXTS: Charles Dickens, Great Expectations, (introduction by Earle David), (Rinehart Editions, 1961.) (95¢)

Jane Austen, Pride and Prejudice, (Washington Square Press), (W-209, 45¢)

Thomas Hardy, The Mayor of Casterbridge, (introduction by Albert J. Guerard), (Washington Square Press), 1961.

## I. OVERVIEW:

In this unit you will study one or more novels written by nineteenth century English novelists. Your first responsibility will be to study the novels as works of literature, just as you have been studying other works of literature. Such a study will entail an attempt to investigate and understand the form of the novel, the matters of rhetoric and literary form associated with the manner in which the author goes about relating the ideas and events of the novel. It will also involve the study of the meaning that the author is attempting to convey in the novel, a consideration of the theme or significant ideas that the author includes. Eventually you will be asked to render a value judgment of the novels in the unit that you study.

The particular kind of meaning, the special group of significant ideas, that you will especially concern yourselves with in this unit is the kind of meaning that is generally conveyed in what we will call "social novels," and especially social novels that are closely related to the problems of nineteenth century English society, a society built upon strict concepts of class differences in the social structure. Your teacher may deliver lectures on the social novel and the class system, and he will discuss with you the differences between the kinds of novels that are called social novels and other kinds of novels. You will be able to construct a picture of the nineteenth century English social order from the novels that you read.

Briefly, we can say that a social novel is one that is intended to create a picture of a particular society, or to analyze a particular kind of society, or to criticize a particular facet of a society, or to protest against the injustices of some particular social institution or against the injustices of an entire social structure. There are many kinds of social novels, and part of your study in this unit will be concerned with exactly what kind of social novel a certain novel may be. The rhetorical concepts of attitude, tone, and perspective, which you have previously encountered in the ninth grade unit on rhetoric, will yield relevant areas of inquiry into the relationship between form and meaning in the social novel. The treatment of character in the novel, whether the author has created "flat" or "round" characters, and the problems of motivation of action will reveal a good deal concerning the attitude the author takes toward various facets of society and certain groups within the social structure. One of the most fruitful areas of inquiry in the study of the novels in this unit as social novels will undoubtedly be an examination of the extent to which human action, both physical and psychological, is limited and even determined by the social structure within which the characters move and the demands and pressures placed upon human desires by the class system. You will work with comedy, fairy tale, tragedy.

You will find the novels of this unit extremely readable and provocative, even exciting. Great Expectations is pretty generally recognized as the greatest work of Charles Dickens. Pride and Prejudice by Jane Austen is universally recognized as one of the greatest novels ever written in English, perhaps the most perceptive and sensitive of all within its own special division of the social novel genre. The Mayor of Casterbridge ranks as the most artistic of the novels of the eminent Victorian novelist Thomas Hardy.

## II. Pride and Prejudice

### A. Introduction:

Pride and Prejudice is a comedy of manners which takes place in rural England in the late eighteenth century. The subject matter of the novel and the tone of its treatment are evident from the very first page, indeed from the wonderfully ironic and comprehensive first line of the novel, "It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife." The basic situation of the novel is well established by the end of the first page, when Mrs. Bennet remarks of the newcomer, "Oh! single, my dear, to be sure! A single man of large fortune; four or five thousand a year. What a fine thing for our girls!" This novel concerns itself with the problems of courtship and marriage in an extremely particularized society according to a pattern of social behavior which to the modern reader may seem altogether too formal, stilted, and meticulous, even finicky, in its scrupulous attention to the minutest nuances of appearance and decorum.

The society of which Jane Austen writes is hierarchic--stratified in layers ranking from royalty to the meanest beggar. Once an individual or family is placed within the hierarchy it is very difficult to move from one class to another. The higher the class is situated in the structure, the harder it is to break into. The classifications are built upon blood and/or money. No matter what one's financial circumstances, up until the end of the eighteenth century it would be practically impossible for a family to rise into royalty, or nobility (the peerage). But families could move from laborers to tradespeople to the "genteel" middle class to the petty aristocracy and even to the landed aristocracy if they had the money to do so. The only other way to climb the social scale was through marriage. Because social standing was considered to be so incredibly important, it is not difficult to see Mrs. Bennet's reasons for her concern about the advantageous marriages of her daughters, and it is quite easy to find the sources for the tremendously ironic treatment Jane Austen renders of this society. There were unlimited opportunities for her to observe and expose the acts of snobbery that resulted from attempts, successful and unsuccessful, to climb the social scale. Those who came by their position through inheritance, that is, through blood, inevitably looked down upon those who "married into" a good family, but more particularly they looked down on the "new-rich" (those families that had just attained position through wealth in say the last 100 years) who had "bought" position as the result of profitable "common" pursuits. Jane Austen never questions the social structure of her England and its systems. She accepts the society. It is not the function of comedy to solve the world's problems; comedy merely reveals the world's problems and its people for what they are. It is the foolish, the ridiculous people who challenge the established order.

One can get the vest view of Jane Austen's society, and a remarkable view it is, through a very careful study of the characters of Pride and Prejudice, their actions, speech, and motivation. Watch the characters in the novel very closely. See how the author classifies them--vain, stupid, selfish, sentimental, stupid, lazy, insincere, etc. Are they predictable or unpredictable? Are they consistent? Are they simple or complex? Are they individual or do they represent types? Notice where they fit in the social structure and how they got where they are. What does this have to do with their attitudes toward others? toward themselves? of other people toward them? How does their social position limit their action? Does the social position or the conventions of social behavior ever actually determine the action of an individual? If so, how and why? When you can answer such questions satisfactorily, you will have a very good start on an understanding of Pride and Prejudice as a social novel.

B. Questions, Chapters 1-4:

Vocabulary: (Study throughout the novel should be in terms of the the words' use in context)

extraordinary
establishment
over-scrupulous
preference
tumult
raptures
conjecturing
surmises
amiable
fastidious
gallantry
censuring
ductility
haughty

Guide Questions:

1. What is the social status of the Bennet family at Longbourn?
2. What characters are introduced in these chapters?
3. Classify each as to type?
4. Is the reader made aware of the central problem of the story immediately?
5. Are you inclined to believe in the seriousness of the problem?

Discussion Questions:

1. What is the significance of the opening lines? What effect does humorous treatment have upon meaning?
2. What are your impressions of Mrs. Bennet? of Mr. Bennet?
3. In what way do the characters' statements reveal the author's interpretation of people?
4. What character will act as a spokesman for the author?

5. What levels of English society are represented at the ball?
6. What is Darcy's attitude in general and what is his attitude toward Elizabeth in particular? Why does he have this attitude?
7. How do we get descriptions of members of the Bingley party?
8. What is the tone of the author's attitude to the subject matter of our story? It is formal, or intimate, solemn or playful, serious or ironic?
9. What is your understanding of irony as related to this novel?

### C. Questions Chapters 5-10:

Vocabulary:

supercilious
prone
self-complacency
felicity
symmetry
satirical
entreaties
pedantic
adept
reverie
effusions
compassionate
contrivance
solicitude
indolent
humility
precipitance
celerity

Guide Questions:

1. What is Elizabeth's attitude toward the Bingley ladies?
2. What is Charlotte Lucas' attitude toward marriage?
3. What is the significance of the entailment of Mr. Bennet's estate?
4. What do we learn about Lydia and Catherine (Kitty) Bennet?
5. What problem or situation arises as a result of Jane's visit to Netherfield?

Discussion Questions:

1. On what does the author focus attention--the action of the story or the inner motives and conflicts of the characters?
2. What is the purpose of Mary Bennet's comments on pride and vanity?
3. What part does Miss Bingley play in the proceedings thus far?
4. What is your general impression of Darcy at this point?
5. How does Elizabeth measure up to the Bingley women? What do Mr. Bingley and Darcy think of her?
6. What comic relief does Mrs. Bennet offer the reader in chapter nine?

### D. Questions, Chapters 10-14:

Vocabulary:

appertain
deference
expostulation
reprehensible
approbation
implacable
propensity
propitious
laconic
odious
iniquitous
precipitate
asperity

Guide Questions:

1. Who is Mr. Collins? What do we learn about him from his letter to Mr. Bennet?

2. What is Mrs. Bennet's reaction to his projected visit to Longbourn? Is it consistent with her character? Could you have predicted it?

Discussion Questions:

1. What is the outcome of the discussion between Darcy and Elizabeth?
2. What are your reactions to Miss Bingley's behavior during the letter writing scene?
3. What is your initial attitude toward Mr. Collins when we first meet him?

### E. Questions, Chapters 15-16:

Vocabulary:

consequential
obsequiousness
complaisant
tranquility
deigned
implacability
incessantly
insolent
incumbent

Guide Questions:

1. What does Mr. Collins reveal as the real purpose of his visit?
2. What causes him to settle on Elizabeth as a prospective bride?
3. What does Mr. Bennet think of these proceedings?
4. Who is Mrs. Phillips?
5. Who is Mr. Wickham?
6. What does Elizabeth learn about Darcy at the Phillips' party?

Discussion Questions:

1. What purpose does Wickham play in the Darcy-Elizabeth relationship?
2. What is Elizabeth's reaction to Wickham?
3. Why does she believe the things Wickham tells her about Darcy?
4. What is Wickham's relationship to Darcy?

### F. Questions, Chapters 17-22:

Vocabulary:

veracity
civilities
surmise
taciturn
hauteur
implicit
solicitude
probity
discernment
diffidence
alternative
assiduous
ingenuity
preservative

Guide Questions:

1. Who is Elizabeth's confidante throughout the story?
2. How does Mr. Collins conduct himself at the ball?
3. How do Mrs. Bennet's actions and conversation foreshadow unhappiness for Jane?
4. How does Mr. Collins' proposal to Elizabeth reveal his character?
5. What news does Jane receive from Netherfield?
6. How does Mr. Collins solve his marital problems?

Discussion Questions:

1. What marks of character would make a marriage between Elizabeth and Collins wholly untenable?
2. What purpose do Mrs. Bennet and Mr. Collins serve in our story during the Nstherfield ball?
3. How does Charlotte Lucas justify her marriage acceptance? How does this relate to her previous observations on marriage?
4. Why do the Bingleys leave Netherfield? Who is responsible?

### G. Questions, Chapters 23-26:

Vocabulary:

incredulous
rectitude
prudent
repine
perplexity
transient
discourse
relinquish
pompous
acquiescence

Guide Questions:

1. What is the status of the Bingley-Jane affair?
2. What does Mr. Bennet contribute to the situation?
3. Who are the Gardiners? What is their social status?
4. How do the Gardiners aid Jane's plight?
5. What are Elizabeth's romantic inclinations towards Wickham?
6. How is Jane treated by Miss Bingley in London?
7. What do we learn of Wickham's latest activities?
8. What are the implications regarding social status as evidenced in the departure of the Bingleys?
9. What are Elizabeth's reactions to Wickham's current escapade? How much are they a product of Elizabeth's "character" and how much of the conventions of social decorum?

### H. Questions, Chapters 27-31:

Vocabulary:

mercenary
avarice
ostentatious
trepidation
alacrity
intimidate
complaints
impolitic
symptom
forbearance

Guide Questions:

1. Why does Elizabeth visit the Collins' home at Hunsford?
2. What does she learn about Jane's condition during her brief visit to the Gardiners' in London?
3. What good news does she receive for the future from the Gardiners?
4. How is she received at Hunsford?
5. What are your impressions of Lady Catherine? What is her social status?
6. Who is Colonel Fitzwilliam?

Discussion Questions:

1. How does the author foreshadow future events in this sequence of chapters?
2. Has Charlotte been able to adjust to her present situation as Mrs. Collins?
3. Is Lady Catherine a true representative of the social class she represents?
4. What exchanges between Darcy and Elizabeth serve to continue their interest in each other?
5. Why do you suppose Lady Catherine's daughter, Anne, is presented as a pathetic character?

I. Questions, Chapters 32-33:

Vocabulary:

prudential
allusion
caprice
apprehension
patronage
imprudent
interference
officious
captivating
respectability

Guide Questions:

1. Compare Elizabeth's visits with Darcy to those with Colonel Fitzwilliam.
2. What important information does Elizabeth learn from Colonel Fitzwilliam regarding Jane's present romantic situation?

Discussion Question:

1. How does Darcy's character measure with that of some of his friends we have met?

J. Questions, Chapter 34:

Vocabulary:

serenity
eloquent
composure
derision
degradation
arrogance

Guide Questions:

1. What does Elizabeth learn of Jane's present mental state?
2. Describe Darcy's proposal to Elizabeth.
3. What is Elizabeth's reaction?

Discussion Questions:

1. The proposal scene marks the climax of our story. How are the facets of pride and prejudice delineated at this time?
2. What is Darcy's blunder in his proposal?
3. What is his most important consideration?
4. What is Elizabeth's blunder in these proceedings?
5. What part does emotion play in the whole affair?

### K. Questions. Chapter 35:

Vocabulary:

scrutiny
remonstrance
veracity
defiance
repugnance
impartial
propriety
modesty
condescended
accusation
connivance
inducement

Guide Questions:

1. What action does Darcy take after Elizabeth's refusal of his proposal?
2. Read Darcy's letter carefully.

Discussion Question:

1. Jane Austen's use of a letter from Darcy to Elizabeth as an explanation of his position is an excellent example of plot structure. What makes it effective?

### L. Questions, Chapters 36-39:

Vocabulary:

profligacy
corroboration
mediocrity
fervent
obeisance
diminution
chagrin
replete
coarseness
formality
discretion

Guide Questions:

1. What does Elizabeth think about her answer to Darcy's proposal?
2. Why does she leave for home?
3. What is the purpose of her stop in London?
4. What news do they learn from Lydia and Kitty?

Discussion Questions:

1. Discuss the sobering effect Darcy's letter has on Elizabeth. Why does she learn about herself? Does she really resolve her feelings at this time?

### M. Questions, Chapters 40-42:

Vocabulary:

lament
volubility
conjugal
disposition
querulous
impunity
proprietor
acquiesce
disinclination

Guide Questions:

1. How much of Darcy's letter does Elizabeth relate to Jane? Why?
2. Why is Mrs. Bennet's state of mind at this time?

3. What situation adds gloom to the lives of Lydia and Kitty?
4. What happens to Lydia?
5. What previous plans of Elizabeth have been changed?
6. Where does she go with the Gardiners?

Discussion Question:

1. Discuss the author's art of plot construction in regard to the trip made by the Gardiners and Elizabeth.

N. Questions, Chapter 43:

Vocabulary:

perturbation
eminence
abruptness
alternation
intimation
commendation
elegance
arrested
composure
vexation
circuit
amidst
fortitude

Guide Questions:

1. What considerations were dependent upon the visit to Pemberley?
2. What is Elizabeth's reaction to Pemberley?
3. What are her thoughts?
4. What unexpected event takes place?
5. What follows the meeting with Darcy?

Discussion Questions:

1. How does the housekeeper serve to reinforce Elizabeth's changing opinion of Darcy?
2. What do we learn of Darcy's present demeanor?

O. Questions, Chapters 44-45:

Vocabulary:

tolerable
untinctured
petulance
acrimony
genteel
variation
countenance
discompose
shrewish

Guide Questions:

1. What is the significance of Darcy's visit to Elizabeth and the Gardiners?
2. Describe Georgiana Darcy.
3. What do we already know about her?
4. How is Elizabeth received by Mrs. Hurst and Miss Bingley?
5. What does Elizabeth learn about Bingley's attitude toward Jane?
6. How does Miss Bingley make a fool of herself at this meeting?
7. How do Elizabeth and Darcy react to the proceedings?

Discussion Questions:

1. What is it that sets Elizabeth and Darcy apart from the other characters during this sequence?
2. Is Miss Bingley running true to form as a character type?

P. Questions, Chapter 46:

Vocabulary:

conjectured
exigence
impetuous
compassionate
agitated
meditation
consolatory
pattiation
humiliation

Guide Questions:

1. What news of home does Elizabeth receive from Jane?
2. What is Darcy's reaction to the news?
3. What does Elizabeth suddenly realize about herself? Does this present a problem?
4. Why is the trip terminated?

Discussion Questions:

1. How does the plight of Lydia seem to strengthen the relationship of Elizabeth and Darcy?
2. Why does it seem to be a hopeless situation to Elizabeth?

Q. Questions, Chapter 47:

Vocabulary:

expeditiously
frivolous
infamous
benevolence
incurred
malice
deception
lamentations

Guide Questions:

1. Why is Elizabeth apprehensive for Lydia and her present arrangement with Wickham?
2. What is Mrs. Bennet's condition in these circumstances?
3. What does Mr. Bennet do?
4. What do we learn from Lydia's letter to Mrs. Forster?

Discussion Questions:

1. Knowing Lydia as we do, can we have expected her to act in the manner she does?
2. What is lacking in her character that is plentiful in Elizabeth's and Jane's?

## R. Questions, Chapters 48-50:

Vocabulary:

negligent
dilatory
alleviate
enormity
augmented
diligence
proportionate
inconceivable
banished
licentiousness
exuberance

Guide Questions:

1. What is the purpose of Mr. Collins' letter?
2. What is happening in London?
3. What do we learn about Mr. Bennet?
4. How is Lydia's problem solved?
5. What part does Mr. Gardiner play in the proceedings?
6. What are Elizabeth's personal problems at this time?
7. What disposition is made of Lydia and Wickham?

Discussion Questions:

1. What redeeming qualities do we begin to see in Mr. Bennet's character?
2. Mr. Collins has made a natural gesture in condemning the whole affair. What is your reaction?

## S. Questions, Chapters 41-52:

Vocabulary:

culprit
impenetrably
confidante
explicit
abominate
palatable
supplication
imputed

Guide Questions:

1. What are your impressions of Lydia and Wickham during their stay at the Bennet home?
2. What offer does Lydia make to her sisters?
3. What does Lydia inadvertently tell Elizabeth?
4. What action does Elizabeth take?
5. What does she learn from Mrs. Gardiner?
6. How does Elizabeth react to Wickham?

Discussion Questions:

1. (Lydia) "Ah, Jane, I take your place now, and you must go lower, because I am a married woman." Discuss.
2. Knowledge that Darcy has helped in the Lydia and Wickham affair intensifies Elizabeth's feeling for him. How does she try to explain her feelings?

## T. Questions, Chapters 53-55:

Vocabulary:

prodigiously
contrived
ceremonious
sanction
presumption

Guide Questions:

1. What good news comes after the departure of Wickham?
2. What is Mrs. Bennet's reaction?
3. What is the status of the Bingley-Jane relationship?
4. What of Darcy and Elizabeth?
5. What is the climax of chapter fifty-five?

### U. Questions, Chapter 56:

Vocabulary:

inclination
infatuation
allurements
presumption
tacit
deliberation

Guide Questions:

1. What is the purpose of Lady Catherine de Bourgh's visit?
2. What is the outcome of the meeting between Lady Catherine and Elizabeth?

Discussion Question:

1. Lady de Bourgh's visit foreshadows Elizabeth's future. What are Elizabeth's hopes and aspirations at this point?

### V. Questions, Chapter 57:

Vocabulary:

discomposure
unblemished
precipitate
closure
penetration

Guide Questions:

1. What do we hear from Mr. Collins?
2. What is Mr. Bennet's reaction?
3. What does Elizabeth think of the present situation?

### W. Questions, Chapter 58:

Vocabulary:

inducements
irrevocably
abominably
premises
irreproachable
retrospections

Guide Question:

1. What events follow Darcy's return to Netherfield?

Discussion Question:

1. How is the fullness and substance of Darcy's character revealed to us in this chapter?

### X. Questions, Chapter 59:

Vocabulary:

entreaty
epithet
vehemence
reconcile
omen

Guide Questions:

1. How does Jane react to Elizabeth's news of Darcy's proposal?
2. How does Elizabeth explain it to Mr. Bennet?
3. What is Mrs. Bennet's reaction? Could you have predicted it?

### Y. Questions, Chapters 60-61:

Vocabulary:

infinite
insipid
obsequious
abusive
vulgarity
reconciliation
mortification
pollution

Guide Questions:

1. Jane and Elizabeth are married. What takes place which will allow these sisters to be together frequently?
2. What happens to Kitty?
3. What disposition is made of Lydia and Wickham?
4. How does Miss Bingley react to these events?
5. What is the relationship between Georgiana and Elizabeth?
6. How does the reconciliation between Darcy and Lady Catherine take place?
7. How are the Gardiners included in the happy ending?

Discussion Question:

1. Compare the opening chapter with the last paragraph of Chapter 61.

### Z. Some Summary Questions:

1. What is pride? Define the term as fully as possible. What different facets of pride do you find in various characters in *Pride and Prejudice*?
2. What is prejudice? Again define the term as fully as possible. Which of the characters in the novel exhibit prejudice? In what ways?
3. How is the breakdown of the rigid class system of the later 18th century exemplified in *Pride and Prejudice*?
4. Jane Austen deals with the social and moral problems raised by economic individualism and the middle-class quest for improved status. Summarize her methods of treating these problems.
5. Emotions in *Pride and Prejudice* are related to money and social position. Discuss honest emotion and dishonest emotion as these appear in the principal and minor characters.

6. Consider the progress of the book toward true emotion between Elizabeth and Darcy. Is it merely simple-minded love or love accompanied by rational understanding and spiritual freedom? Discuss.
7. Moral consciousness, a concern for right and wrong, is an integral part of Pride and Prejudice. How is such consciousness exemplified in several of the characters? Is it exemplified in Mrs. Bennet? Is it exemplified in Mr. Gardiner?
8. In what sense could one say that Darcy learns much from Mr. Gardiner? What does he learn, if anything? What is the essential difference between these two men? What similarities have they?
9. Which of the characters in Pride and Prejudice appear to you to be truly selfish? How does this selfishness show itself in each? Which of the characters are truly unselfish, or selfless?
10. In what way can the very first statement of the novel--that "It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife"--be taken as ironic? How extensively is irony used by Jane Austen in this novel? What effects could she hope to gain from its use?
11. What does Pride and Prejudice say through its use of comic form?

Discussion Questions: Comedy and Pride and Prejudice (cf. 9th grade unit on comedy):

The following group of discussion questions is designed to help you understand Pride and Prejudice and to assist you in beginning the business of getting at the meaning of similar comic novels. Comedy is a dramatic game as old as Aristophanes. The comic novel which you have just read is a 19th century one written for a middle class reading audience, but many of its devices are as old as the New Comedy developed after Aristophanes went out of fashion. Perhaps it would be clearer to call Jane Austen's New Comedy "boy-meets-girl: boy-marries-girl" comedy. You recognize the formula as pretty popular in modern comic movies, musical comedies, modern romantic novels and so forth. As the bromide that jokes never change (some 700 year-old jokes are still being told as new jokes) is not quite true and not quite false, so the idea that "comedy never changes" is not quite true and not quite false. It has just enough truth when applied to "boy-meets-girl" comedies like Austen's, to be worth exploring.

1. One description of "boy-meets-girl" comedy by the Roman critic, Donatus, says that a comedy is a play that begins sadly and ends happily.

   a. List the unhappy situations which you find at the beginning of Pride and Prejudice.
   b. Show how each of these troubles is or is not "ended" by the end of the novel.

2. The "boy-meets-girl" comedy frequently has a plot in which at the beginning:

   a. Boy is about to marry wrong girl; or
   b. Boy is about to be forced to marry wrong girl; or
   c. Boy is not about to marry "no matter what" (or vice versa for the girl).

The plot of new Comedy generally has to end with the "right boy" paired with the "right girl." Discuss how this happens in Pride and Prejudice, how Jane and Bingley and Elizabeth and Darcy are right for one another.

3. The plot of such a comedy often involves learning to escape puritanical pretenses about love, on the one hand, and simple animal brutishness on the other. Do you find either of these two extremes: (1) in the Lydia-Wickham love; (2) in the Darcy and Miss de Bourgh or Elizabeth and Collins love? What kind of puritanism does Miss Austen chiefly attack? How might such an attack be appropriate in the 1800's (Look up "Victorianism" in a reference book.) What kind of brutishness in love does she attack? Might such an attack also have been appropriate in the 1800's?

4. Often, as in Pride and Prejudice the comic problem which the "right boy and girl" have in getting together includes dealing with unduly greedy, puritanical, unduly snobby or strong-willed parents (or guardians) who have "other plans" for their children. What does Catherine de Bourgh pretend as her motive for wanting to get Collins and Elizabeth and Miss de Bourgh and Bingley. What vices do the other "parents" in the book display in trying to manipulate their children.

5. Again, the kind of comedy we are discussing often includes a roster of other funny characters:

   a. Characters who, at the beginning of the play are satirized as too civilized, comically immoral, or brutish to be ready for love or marriage or part in a mature civil life: Do any such characters appear in Pride and Prejudice? Are any of the characters so portrayed "civilized" by the end of the book? How? What is the character of their barbarism? What kind of civility or sense would Austen appear to regard as necessary to marriage and/or sensible civil life? What part do war, drunkenness, filth, boorishness, cynicism, naivete play in Austen's picture of barbarism? Which sins against society does she regard as blackest? What are the less significant sins against society? Why does she leave out so much of life? Have both the main sets of lovers escaped from all forms of barbarism by the novel's end?
   b. Characters who, at the beginning of the novel, are satirized as too "put-on" or "over-civilized" (too dishonest) to be capable of meaningful love and marriage: Do any such characters appear in Pride and Prejudice? Are all of the put-on characters unmasked? Which ones aren't? What ones are? What is the "unmasking" of some of the characters a necessary prelude to their contemplated marriage? What part do mistaken identities, disguises, costumes play in showing up affectation and allowing for its unmasking in the novel? What forms of affectation does Austen satirize most vigorously? Are these forms allied to the barbarism she satirizes?
   c. One of the stock "affected" characters who has appeared in comedy from the beginning is the "big-shot" soldier (miles gloriosus), who talks too much, brags too much, and perhaps spends too much time with "wine, women, and song." In what way does Wickham appear to be one of these? In what way would he appear to be different?

d. Earlier comic writers in the "boy-meets-girl" tradition frequently included a group of servants who acted as "go-betweens" in the romance. What things or people act the "go-between" between Jane and Bingley, between Elizabeth and Darcy, between Lydia and Wickham? What is suggested by the fact that the go-between role in the comedy is played by all sorts of people and devices?

6. Marriage and love involve, of course, more than the getting together of two people. Marriage is a social institution; and a "boy-meets-girl" comedy which has some depth often ends with a happy marriage, happy because it promises to be the foundation of a decent, reasonable society or of decent, reasonable social living. But before the comedy can end happily, the lovers usually have to witness the unmasking of a series of ridiculous or laughable kinds of social living--kinds of living which could not form the basis of happy marriage or intelligent society.

a. What kinds of ridiculous social or "anti-social" action does Austen satirize in Pride and Prejudice?
b. To what kind of decent, reasonable society would he appear to point in marrying Elizabeth to Darcy? What could Darcy offer such a society as aristocrat and manager? What could Elizabeth offer such a society as wit and student of human nature? Will Elizabeth and Darcy create on Bingley's estate a democratic or an aristocratic society? A good or an evil society? Indicate your reasons for believing as you do.

## III. Great Expectations

### A. Introduction:

Most students will need no introduction to Charles Dickens, author of A Tale of Two Cities, the Pickwick Papers, David Copperfield, A Christmas Carol, etc. Neither will most students need much artificial incentive to read Great Expectations, probably the most nearly perfect of Dickens' novels in a technical sense. The novel relates the story of a boy, born into poverty and a social position very low on the scale of the structure of English society, indeed so low as to become an apprentice to a blacksmith, who suddenly becomes informed that he has "great expectations" of coming into a rather sizeably fortune and the consequent rise in social position. The novel relates Pip's development from boyhood to manhood amid the tremendous pressures of the realization that the romantic fairy-tale dreams of his boyhood are about to come true.

Almost all of Dickens' novels are an indictment of some aspect of the life of his time, and one of your problems in the study of Great Expectations will be to consider the application of this statement to the novel. Is Great Expectations an indictment of some facet of society and its institutions? If so, to what extent? Probably the first thing that you will have to do is to construct a picture of the kind of society Pip was familiar with. The novel will go a long way in helping you to create a picture of the social structure of nineteenth century England, and it should reveal to you some of the intellectual, emotional, and practical problems that face an individual who must live in a stratified society built upon rather strict class distinctions. The Cinderella story is rather common in twentieth century America, or at least it is reputed to be, where any boy born in a shanty in a slum may grow up to be President. But not every boy could grow up to be King in Dickens' England, or even to be a member of the socially elite class.

This novel concerns itself with the problems of a young man who wishes to rise within this solidified class structure, and who seems to be suddenly put into a position to do so.

You will need to concern yourself not only with the picture of nineteenth century English society that Dickens presents, you will also have to concern yourself with the moral evaluation of the principles and motivations of the workings of that society. A very careful examination of the point of view of the novel should help you to realize that there may be some differences among the attitutdes that various characters have toward the moral values of the society and its institutions, and all of these attitutdes may be at a variance in some respects with Dickens' attitude or the "reality" of the class system.

In a real sense, the greatest influence upon Dickens' life and work was the character of the age in which he lived. His age was a period of industrial revolution and was marked by the rise of the middle class. Dickens was himself a member of the middle class, and it was for this class that he wrote. He was twenty years old when the first Reform Bill was passed and twenty-one when Shaftesbury began his campaign to protect children employed in industry. He was a man of London, and his major scenes are in that city: " . . . a vast, dark lowering London, a mighty fungus-growth: It is a terrifying city that saps the strength out of men's souls . . . ." He loved London, but at the same time he hated it for destroying the men he also loved. For this reason, he never quite came to terms with his city, or with his age and himself.

One effect of the changing times in which he lived is reflected in Dickens' method of publication. Most of his novels, including Great Expectations, were first published in serial form; that is, relatively short sections of these novels were published monthly or bi-monthly in popular magazines of the day. Sometimes, as in the case of Great Expectations, the publication of an entire novel was extended over a period of almost two years. This resulted in a great expansion of the reading audience, but it also made a certain looseness of the novel's structure almost inevitable. Each installment had to be interesting and somewhat self-contained, and the novelist had to think in terms of serial units rather than in terms of the novel as a whole. In addition, he had to use repetition freely, to aid the memories of simple readers. Dickens often started writing with no complete plan in mind and he was never very far ahead of the printer with his writing. Even when he had an over-all plan, he many times modified it in response to public demand. Dickens' readers created an audience atmosphere for him, and Dickens could set them to laughing or weeping as he wished.

B. Questions, Chapter 1:

Vocabulary:

nettles
ravenously
gibbet

Guide Questions:

1. Where is Pip and what is he doing when he first encounters the convict?
2. How is the setting appropriate for this meeting?
3. What are the convict's demands?
4. What does the convict do and say to frighten Pip into carrying out his demands?

Discussion Questions:

1. What effect does the fact that Pip is telling the story have on the reader?
2. How is sympathy for the convict created?
3. How is humor injected into this otherwise serious situation?

C. Questions, Chapter 2:

Vocabulary:

impregnable
trenchant
dexterity
connubial

Guide Questions:

1. How is the close bond between Pip and Joe shown?
2. What is ironic about the "Tickler"?
3. How does Pip go about carrying out the convicts' demands?
4. How are the characters of Mrs. Joe and Joe reflected in their physical appearance?

Discussion Questions:

1. Explain the humor and irony in Pip's understanding of what it means to be brought up by hand.
2. How does Pip react to the necessity of his actions?
3. What does his reaction have to do with his own concept of morality and of "society"?

D. Questions, Chapters 3-5:

Vocabulary:

shrouded
fetter
prodigiously
concilatory
vicariously
penitentials
indignation
apparition
disdainfully
grovelling

Guide Questions:

1. How does the first convict react when he hears about the other convict?
2. Who are the Gargerys' guests for Christmas dinner?

3. How does Joe further reveal his feelings toward Pip?
4. What does the soldiers coming to the blacksmith add to the plot?
5. What suggestions are given as to the source of hatred between the two convicts?
6. What does the first convict do to show his gratitude to Pip for his loyalty?

Discussion Questions:

1. What has the author done to continue to make the first convict an object of pity as well as one of terror?
2. Is there a difference between how Pip feels about the convict and how the reader feels? If so, how do you account for it?
3. Why does Pip have a miserable Christmas?
4. What is your reaction to the guests' specific comments about Pip and their general opinion of small boys?

E. Questions, Chapters 6-9:

Vocabulary:

exonerated
venerated
meditative
farinaceous
gormandizing
disputations
aversion
dispicable
adamantine
reticence
obtrusive
ignominiously
rumination

Guide Questions:

1. Why is Pip afraid to tell Joe about his association with the convict?
2. Describe the education Pip is receiving.
3. In his discussion about his father and wife, what qualities of character does Joe reveal?
4. What good news does Mrs. Joe bring when she returns from marketing?
5. Describe Pip's first visit to Miss Havisham.
6. Who are the people he encounters?
7. What makes the greatest impression on Pip during the first visit?
8. How does Pip's account of his visit differ from the actual visit?

Discussion Questions:

1. What foreshadowing is there of the possibility of Pip foresaking his loyalty to Joe?
2. How do you account for the arrogant behavior of Uncle Pumblechook when he is at Gargerys' and his reception at Miss Havisham's?
3. How do the bizzare surroundings at Miss Havisham's affect Pip? Would they affect you in the same way?
4. How does this visit reveal Pip's conception of the people and manner of living in the social ranks above him?

F. Questions, Chapters 10-14:

Vocabulary:

felicitous
paroxysm
damnatory
myrmidons
augur
excrescence
indentures

superciliously
trepidation
mercenaries
unremunerative
vagaries
retributive

Guide Questions:

1. What step does Pip take towards making himself less common?
2. Of what significance is the fact that the stranger stirs his drink with a file?
3. Who are the new characters Pip meets on his second visit to Miss Havisham?
4. Why does Miss Havisham feel as she does about her relatives?
5. What are the occasions of Pip's further visits to Miss Havisham?
6. Describe Joe's visit to Miss Havisham.
7. What admirable character trait does Pip reveal in Chapter 14?

Discussion Questions:

1. In your opinion why does the stranger give Pip the money?
2. How do the visits to Miss Havisham draw Pip further into the influence of Miss Havisham and Estella?
3. What use is Miss Havisham making of Estella and Pip?
4. How do these visits further the intensity of suspense in the plot?
5. Why doesn't Joe look at or speak to Miss Havisham when they meet? Does his manner help to emphasize the class structure of the society that Dickens describes?

### G. Questions, Chapters 15-17:

Vocabulary:

coherent
descrying
parenthetical
asunder
manacle
corroborated
tremulous
aberration
stratagem
vexation
stagnant

Guide Questions:

1. What caused the fight between Joe and Orlick?
2. What does Pip learn about Estella when he visits Miss Havisham?
3. Describe the attack upon Mrs. Joe.
4. What are its effects upon Pip's life at this time?

Discussion Questions:

1. What is your reaction to the news of the attack? Who was the attacker? Who does Pip think the attacker was?
2. Discuss the struggle to Pip's mind over the choice between personal ambition and contentment.

### H. Questions, Chapters 18-19:

Vocabulary:

imbrued
subterfuge
valedictory
encumber
miscreant
collation
affability

placable
quailed
condescension
audacious
flaccid
adjuration

Guide Questions:

1. What is Mr. Jaggers' remarkable announcement to Pip?
2. What is Pip's reaction to Jaggers' manner of announcing Pip's expectations?
3. Recount the details of Mr. Jaggers' proposal and its conditions.
4. What is Pip's interpretation of the conditions?
5. What new attitude toward Pip is shown by others? Why?

Discussion Questions:

1. What is your reaction to Jaggers' strange manner?
2. How does Pip's misunderstanding further the plot?
3. Does Pip have any justification for interpreting Jaggers' proposal as he does?
4. How are your feelings toward Pip affected by his manner of parting from Joe?

Part II:

I. Questions, Chapter 20-26:

Vocabulary:

guileless
disembodied
dolefully
magnanimous
capricious
courtier
avaricious
incipient
ludricous
serpentive
sagacious
odious
acquiesced
inveigled
felonious
caldron

Guide Questions:

1. Who is to look after the financial aspect of Pip's career?
2. What is Pip's impression of London?
3. Who is Herbert Pocket?
4. What information does he reveal to Pip about Miss Havisham?
5. How does Pip react to this information?
6. Explain Herbert Pocket's nickname for Pip.
7. Describe Mr. and Mrs. Pocket.
8. What characteristics of Startop and Drummle, "The Spider," are hinted at in their names?
9. How is an air of mystery aroused about Molly?

Discussion Questions:

1. Does Herbert's revelation about Miss Havisham justify her motives in treating Pip as she does?
2. What does the fact that Pip was to learn enough to be a gentleman and not be trained for a particular profession reveal about the society?
3. What is the significance of the obsession of Mrs. Pocket for social position as it might relate to Pip?

4. Why is Wemmick so different a man at home and at work, as opposed to Joe's and Jaggers' consistency? Do Jaggers and Joe represent two different attitudes toward life altogether?

## J. Questions, Chapters 27-34:

Vocabulary:

incongruity
pernicous
lethargic
labyrinth
truncheon
derively
elocution
affluent
approbation
superfluous
conflagration
languidly
magnates
meritorious
assiduity
interment

Guide Questions:

1. Why has Joe come to visit Pip?
2. Why was Joe's visit not a success?
3. What remarkable coincidence is there concerning the passengers who ride in the coach with Pip as he journeys to visit Estella?
4. What warning about herself does Estella make to Pip?
5. What is the results of Pip's visit as it relates to Orlick?
6. What confessions do Pip and Herbert exchange?
7. To what does Pip contrast the prison? (Irony here will be seen later.)
8. What feelings of shame does Pip now reveal?

Discussion Questions:

1. Why do you think Pip's servant is called "The Avenger?" Does his name perhaps reflect Dickens' feelings about Pip's rise to fortune?
2. Why do you suppose Biddy refused to write the news in a letter to Pip?
3. What is your opinion of Miss Havisham's definition of what real love is?
4. Discuss the "progress" Pip thinks he is making in his romantic pursuit of Estella. What is Pip's justification for thinking that his suit will eventually be successful?

## K. Questions, Chapters 35-38:

Vocabulary:

ostentatiously
vainglorious
auspicious
apoplectic
injudicious
contrivance
spasmodic
elongation
enthralling
sundry
contingent
bellious
avowal

Guide Questions:

1. What recollections of the past does the death of Mrs. Joe bring to Pip?
2. What change in his "expectations" is made when Pip reaches twenty-one years of age?
3. In what way does Pip assist Herbert in a career?
4. What change in the relationship between Estella and Miss Havisham takes place?
5. What is its effect on Estella?

6. What is its effect on Miss Havisham?
7. What painful discovery does Pip make at the Finches Club?
8. What is the warning Estella gives to Pip? How does he receive it?

Discussion Questions:

1. Some of the best details of the social customs of the period are given in Dickens' vivid picture of the funeral. Discuss.
2. Why does Pip keep his assistance to Herbert a secret?
3. Have the effects of Pip's expectations upon Pip been good or bad?
4. Have Pip's expectations had any noticeable effect on any other people in the novel?

L. Questions, Chapter 39:

Vocabulary:

veinous
unintelligible
repugnance

Guide Questions:

1. What effect did the appearance of the convict have on Pip?
2. What is Pip's reaction when he discovers who his patron really is?
3. What were the convicts reasons for making Pip a gentleman?
4. What is the penalty to the convict if he is caught?

Discussion Questions:

1. How do you account for Pip's reaction to this news?
2. How does it change his life?
3. The disclosure of the convict as Pip's benefactor is the climax of the story. To Pip what implications does the disclosure have concerning Miss Havisham's intentions, Estella's availability, his desertion of Joe?

Part III:

M. Questions, Chapters 40-44:

Vocabulary:

engender
chronically
eliciting

prolix
physiognomy
extricate

discomfiture
feign
credence

Guide Questions:

1. What is Pip's predicament when he learns who his patron really is?
2. What decision must he make?
3. What is his decision?
4. What answers are revealed in the story Magwitch tells to Pip?

5. What surprising information is contained in the note Herbert passed to Pip?
6. Although Magwitch's story answers several questions it also creates suspense. How?
7. Why does Pip go to visit Satis House?
8. What things does Pip learn from this visit?

Discussion Questions:

1. What are the likely consequences of each choice Pip could make at this point?
2. In the opinion of the reader, which choice should Pip make? Why?
3. Discuss the circumstances that led Magwitch to a life of crime.
4. What does Magwitch mean by "being low"? Is Pip ever "low" in this sense? Is Joe?
5. What are your reactions to Pip's tragic confession of love and Estella's reply?

### N. Questions, Chapters 45-47:

Vocabulary:

chamberlain
wicket
weltering
prudent
superannuated
commune
averse
plenipotentiary
phosphoric
sententious
antipodes

Guide Questions:

1. What information does Pip extract from Wemmick?
2. What are Pip's plans with regard to Magwitch?
3. How is the relationship between Clara and Herbert a contrast?
4. What is the effect of Mr. Wopsle's disclosure about Compeyson on the plot?

Discussion Questions:

1. What do Pip's plans tell you about the social attitudes of the class system?
2. What do they tell you about the development of Pip's character?
3. Is Pip maturing through suffering?

### O. Questions, Chapters 48-51:

Vocabulary:

concourse
diabolical
latent
hypothesis
refectories
penitence
vivacity
bereaved
obdurate

Guide Questions:

1. What conclusion does Pip come to about Molley when he visits Mr. Jaggers?

2. What were the reasons for Pip's visit to Miss Havisham?
3. What happened?
4. What were the effects of the visit on Pip?
5. Of what significance is the story Herbert relates concerning Provis?
6. What were the reasons Jaggers gives Pip for not revealing Estella's parentage?

Discussion Questions:

1. Which of Pip's reasons best explains why Pip could not be bitter with Miss Havisham?
2. What is signified by the fire at Miss Havisham's?
3. Do you agree with Jaggers' reasons for remaining silent about Estella?
4. Is the character of Jaggers changed in any way by his confession?

## P. Questions, Chapters 52-55:

Vocabulary:

sanguine
epistle
sluice
irresolute
tinder
bullock
plummet
malignant
scullers
festooned
galley
querulous
portentous
exordium
devolved

Guide Questions:

1. How does Orlick figure in the story at this point?
2. When he is faced with death what is it that Pip fears worse than dying?
3. What confessions does Orlick make to Pip?
4. What are Pip's plans for getting Magwitch out of the country?
5. Who helps him?
6. How and by whom is the attempt foiled?

Discussion Questions:

1. What do you suppose was Dicken's purpose for including the episode concerning Orlick at this crucial point in the novel?
2. Discuss the triumph in Pip's redemption and growth as a person that takes place after the capture of Magwitch.
3. Why is the wedding of Mr. Wemmick not to be mentioned in Little Britain?

## Q. Questions, Chapters 56-59:

Vocabulary:

contrite
orthographical
remonstrance
beguiled

Guide Questions:

1. Why is Pip now able to tell Magwitch about Estella?
2. How does the ultimate fate of Magwitch affect Pip's life?

3. Who are Pip's true friends and why are they loyal to him?
4. Explain Mr. Pumblechook's behavior toward Pip.
5. Why does Pip leave England?
6. Why does the novel have two endings?
7. What are the differences between them?

Discussion Questions:

1. What do Pip's actions in regard to Magwitch and later to Joe and Biddy tell you about Pip's character?
2. What do they tell you about Pip's changing view of the moral values of the social order in which Pip has been so intent on succeeding?
3. How is the reader affected by the two different endings? Which do you prefer? Why?
4. In the more "sentimental" ending, is the change in Pip convicing? Is the change in Estella convincing?

R. Some Summary Questions:

1. Dickens understood one of the basic principles of ethical human behavior, that a human being must be valued for himself and not only for what he has or for how useful he may be. The violation of this universal law of morality may be one key to the interpretation of Great Expectations. Explain this violation on the relationship between Miss Havisham and Estella, between Pip and Joe, between Pip and Magwitch, between Magwitch and Compeyson, between Wemmick and Mr. Jaggers, between Pip and Herbert Pocket, between Pip and Estella.

2. As has been pointed out in the introduction of this packet Dickens' writing was greatly influenced by public demand. The Victorian public for which he wrote believed that goodness was desirable and should be rewarded and that evil would ultimately lead to punishment. Show how this attitude is reflected in Great Expectations.

3. What does the change in Pip as he becomes a fashionable gentleman tell the reader about the social structure of nineteen century England? What was the idea of a "gentleman"? (Put this part of question 15 in section on General Questions.)

4. Analyze one or more of the following themes with a view toward the skill with which Dickens manipulates them.

   a. The Prison
      1. The prison in regard to Magwitch's experience with it.
      2. The self-created prison of the mind (Pip as a prisoner of Magwitch, Pip as a prisoner of his expectations, Estella as a prisoner of Miss Havisham, Molly as a prisoner of Mr. Jaggers, etc.)

b. Revenge
  1. Miss Havisham's revenge against men
  2. Magwitch's revenge against Compeyson
  3. Orlick's revenge

c. Respectability
  1. Victorian admiration for respectability
  2. Pip and Trabb's boy
  3. Uncle Pumblechook and Pip
  4. Pip's passion to become a gentleman
  5. The strange household of the Pockets

d. The Double Life
  1. Pip as blacksmith and gentleman
  2. Wemmick's home and business
  3. Mr. Jaggers
  4. Estella
  5. Magwitch as criminal and benefactor

e. The fairy tale: Great Expectations as upside-down fairy tale.

## IV. The Mayor of Casterbridge

### A. Introduction:

Your study of The Mayor of Casterbridge as a kind of social novel will be similar to your study of Great Expectations and Pride and Prejudice. You may encounter some additional problems with Hardy's novel, particularly when you attempt to assess the moral values of the social structure by analyzing the extent to which the social structure limits and determines the action of the characters, for Hardy's novel raises the question of responsibility of human action much more explicitly. You will encounter the problem of whether a man is the captain of his own fate or whether he is helpless to determine his own course of action in the face of some superior power of fate, or chance, or indifferent or malevolent nature. You will find some interesting differences among the novels in the point of view from which the events of the novel are related. You will notice that Hardy intrudes himself as the author by commenting on and interpreting characters and events to a much greater extent than Dickens or Jane Austen. The Wessex society, too, is much more limited in its range than the society of Great Expectations and just as limited as the society in Pride and Prejudice though in a different area. The highest classes treated in The Mayor of Casterbridge would not attain a very elegant position in the social world of Jane Austen's Pride and Prejudice. This is true partly because of the area in which the novel takes place and partly because of the changes that have occurred in the social structure of England during the years that passed between Jane Austen's time and Hardy's time. All in all, you will find The Mayor of Casterbridge to have a compelling plot and an interesting analysis of a tragic figure, and because the author's conception in the novel is the tragic conception as opposed to the comic conception of Jane Austen you will be able to draw some interesting contrasts between the various manners in which the various authors treat essentially the same stratified conceptions of a class society.

## B. Reading Questions:

### Episode I: The Auction

### Chapter 1:

1. What do you learn from reading the first paragraph of the novel
    (a) about the role of the author in the novel,
    (b) about the setting,
    (c) about the tone of the author?
2. What significance does the time of late summer have?
3. How does Henchard differ from the "general laborer"?
4. What is the relationship between Henchard and his wife and daughter? Does this relationship seem prophetic?
5. Henchard's wife is described as "one who deems anything possible at the hands of Time and Chance except, perhaps, fair play." Hardy writes that the "first phase was the work of Nature, the second probably of civilization." What does this comment of Hardy's seem to tell us about the author's view of life?
6. How is the mood of stagnation and decay symbolized in Chapter 1?
7. Do you find any awkward syntax in the first chapter? If so, how might you re-work the sentences?
8. Henchard and the turnip-hoer both belong to the laboring class. How do they differ in speech and appearance?
9. What is coincidental about the Henchards' arrival at Weydon-Priors?
10. How does the rum-laced furmity affect Henchard?
11. Point out parallels to Henchard's crime with the auctioneer's selling of horses and with the swallow's circling the tent.
12. Once he has committed himself to his crime, why doesn't Henchard repent his wrong action and take his wife and child back?
13. What indication do we have that Henchard feels remorse for what he has done?
14. Do you find any philosophical passages near the end of Chapter 1? What effect do these have on the plot?
15. How does this opening chapter differ from the first chapter of *Pride and Prejudice*? Explain in terms of attitude, perspective, and tone.

### Vocabulary:

cynical
fustian
apathetic
extraneous
superciliousness
disinterested
ochreous
maelstrom
phlegmatically
desultory
penuriousness
furmity

### Chapter 2:

1. Contrast the opening paragraph of Chapter 2 with opening paragraph of Chapter 1. What differences do you find?
2. Do you find any evidence of the antiquity of the Wessex countryside?
3. In what way does Henchard blame his crime on Susan?
4. What oath does Henchard take? Why do we believe he is serious about this oath?

5. In what way does Chapter 2 represent a regeneration, a rebirth for Henchard?
6. How long a time lapse is represented in the last two paragraphs of this chapter? Why does Hardy so condense this period of Henchard's life?
7. What can we say about Henchard's position in society at this time?

Vocabulary:

unemcumbered
barrows
felloe
imagery
fetichistic

Episode II: The Return of Susan and Elizabeth

Chapters 3 and 4:

1. How much time has elapsed between Chapters 2 and 3?
2. Contrast the change that has taken place in Susan's appearance with Hardy's description of the Wessex countryside.
3. What change has industrialism affected in Weydon-Priors?
4. What is Elizabeth's reaction upon seeing the furmity woman? What aspects of her class consciousness are revealed in what she advises her mother to do?
5 How does Mrs. Goodenough (the furmity woman) view the changing society about her?
6. In what way does the furmity woman resemble a Grecian oracle or a Biblical prophet?
7. What seems to be Susan's attitude toward her daughter? Does she feel that Elizabeth should be treated as child or adult?
8. What literary technique does Hardy use to relate the incidents of Susan's life after she left Henchard?
9. What illusion of Susan's was destroyed by her friend's advice?
10. Why did Susan leave Falmouth?
11. Describe Elizabeth's first reactions to Casterbridge. Contrast her reactions to Pip's reactions when he first sees London.
12. How does Hardy provide us with a sense of timelessness in Chapter 4?
13. Has man remained close to the earth in Casterbridge? Cite passages to support your answer.
14. In what way are the clocks symbolic of life in Casterbridge?
15. What disaster has fallen on Casterbridge? Can you recall any parallel disasters from your previous reading?

Vocabulary:

ephemeral
straitened
carking
rotund
escarpment
burghers
propriety
antiquated
suet

Chapter 5:

1. What do we learn of the class structure of Casterbridge from this chapter?
2. What is the irony revealed to us in Chapter 5?

3. Contrast Henchard's position and his behavior in Chapter 5 with his position and behavior in Chapters 1 and 2.
4. What use of figurative language does Hardy make in this chapter?
5. What is the significance of Susan's statement, "Did ever anything go more by contraries?" How might this well be the theme of the novel?
6. What is picturesque about the speech of Christopher Coney and Simon Longways?
7. What seemed to be the attitude toward the minor tradesmen in Casterbridge?

Vocabulary:

swarthiness animation
portico chancel

Chapter 6:

1. What is coincidental about Farfrae's arrival in Casterbridge?
2. Contrast the description of Farfrae with previous descriptions of Henchard.
3. Select one paragraph which illustrates the excellence of Hardy's descriptive power.
4. Is there any significance in the name of the inn where Susan and Elizabeth seek lodging?
5. What seemed to happen to the Casterbridge class structure at night?
6. In this chapter, where do we find indication that nature is eating away man's artifices?
7. What does the last paragraph tell us of Henchard's position in Casterbridge society?

Vocabulary:

advent obliquity aperture
languidly flexuous

Episode III: Farfrae and Henchard

Chapter 7:

1. How would you describe the inn of the Three Mariners?
2. What do we learn about Casterbridge society from this chapter?
3. What seems Farfrae's attitude toward Elizabeth?
4. How does Henchard contrast himself with Farfrae?
5. What is ironical about Henchard's pleading with Farfrae to stay in Casterbridge?

Vocabulary:

ministrations viands
taciturn surmise

Chapter 8:

1. How does Hardy use the episode of Farfrae's singing to contrast the Scotchman with the Casterbridge rustics?
2. Is there any satire in this episode? If so, who is being satirized?
3. What seems the attitude of the rustics toward their home town of Casterbridge?
4. List several key adjectives with which Hardy describes Farfrae. What other character in the novel could also be described by these adjectives?
5. A number of critics have praised Hardy for his ability to recreate the rustic. Do you agree with their praise? Support your answer with examples.
6. Elizabeth notes that Farfrae "seemed to feel exactly as she felt about life and surroundings--that they were a tragical rather than a comical thing; that though one could be gay on occasion, moments of gaiety were interludes, and no part of the actual drama." Compare this with her thoughts expressed in the last line of the novel. What do these two ideas tell you about the underlying theme of the book?
7. Why does Elizabeth admire Farfrae? Does there seem any snobbery in her reasons for this admiration?

Vocabulary:

avowal
caustic
hoary
furtively
ludicrous
glazier
spasmodically
perpetual

Chapter 9:

1. In what way does everything seem related in the Wessex country--town, country, human being, butterfly?
2. Is there any significance to the names of the buildings in Casterbridge, such as King's Arms Hotel and the Market House?
3. Why doesn't Susan visit Henchard rather than send Elizabeth?
4. Are there any sections of this chapter which remind you of Thornton Wilder's play Our Town? Point these sections out.
5. What paragraphs of this chapter suggest that industrialism had not yet made a significant appearance in Casterbridge?
6. Describe the means of communication in Casterbridge.
7. Why does Farfrae decide to remain in Casterbridge?
8. In view of the entire novel, what is ironical about the last three paragraphs of this chapter?
9. Why might this chapter be considered a crucial chapter in the novel?

Chapter 10:

1. What use of Biblical allusion does Hardy make in this chapter?
2. In what ways does Joshua Jopp seem a sinister character?
3. What is Henchard's reaction to Elizabeth's revelation?
4. What cycle seems completed in this chapter? How does Henchard complete it?

5. Are there any foreshadowings in this chapter which indicate that the novel will end tragically rather than happily?

Vocabulary:

blandly
countenance
folio

## Episode IV: Simplification and Complication

### Chapter 11:

1. What cultural remnants link Casterbridge to its past? What significance do these remnants have to the narrative?
2. Examine the chapter for examples of Hardy's use of figurative language. What effect do they have on the description of the Ring?
3. Why does Henchard choose to meet Susan in the Ring? What does this suggest about Henchard's regard for his position in Casterbridge?
4. Perhaps in no other chapter is the contrast between Susan and Henchard so vividly portrayed. What can you say about these two after you have read this chapter?
5. What solution does Henchard offer to the problem which faces Susan and him? Why does Hardy concentrate on this seemingly simple answer?
6. In light of the entire novel, what is ironical about Henchard's statement, "Judge me by my future works . . ."?

Vocabulary:

unobtrusive
magnitude
genteel
cursory
furtive
Sanguinary
pugilistic
aeolian

### Chapter 12:

1. In what way does Henchard feel both admiration and pity for Farfrae?
2. Hardy tells us that Henchard "had in a modern sense received the education of Achilles . . . ." Do you notice any further relationship between Henchard and Achilles?
3. Notice the number of allusions to classic knowledge in this chapter. What does this tell us about Hardy's attitude toward his readers?
4. What other reasons might you give for the classical allusions which appear in this chapter?
5. How would you describe Henchard's attitude toward women and toward marriage?
6. What new complication is introduced in this chapter?
7. Why does Henchard choose to tell his life story to Farfrae?
8. Again, point out the contrast between Henchard and Farfrae.
9. Does Henchard really want Farfrae's advice? Give evidence to support your answer.

Vocabulary:

mien
utilitarian
discernible
introspective

## Episode V: Courtship and Marriage

### Chapter 13:

1. Where was the cottage that Henchard had selected for Susan and Elizabeth located? Is there any significance in this location?
2. Describe Henchard's courting of Susan.
3. What was the attitude of the town toward the courtship?
4. What "special genius" did Coney, Longways, and Buzzford have that Farfrae did not have?
5. Examine the use of dialect in this section. Is it effective? If so, why is it effective?
6. What is prophetic about Nance Mockridge's statement, "there's a bluebeardy look about 'em; and 'twill out in time."?

Vocabulary:

affluence
ornate
benignity
inexplicable
ominous
amatory
reticulated
retrospection
ambiguous

### Chapter 14:

1. This chapter has been called the "happiest of the whole lot." Do you agree with this evaluation? Could Hardy justifiably end the novel on such a happy note?
2. What qualities did Elizabeth have; what qualities did she lack?
3. What was her attitude toward finery in her clothing?
4. How does Farfrae change Henchard's business?
5. Again in this chapter, we note the proximity of town and country. Find the paragraph which describes this closeness.
6. The use of letters and notes appears again and again in this novel. What aspect of the novel does this help sustain?
7. What episode in this chapter helps bring Farfrae more to life than he has previously been?

## Episode VI: The First Step Downward

### Chapter 15:

1. What change occurs in Elizabeth in this chapter?
2. Elizabeth considers herself unfinished. What education does she feel she needs?
3. Find the first sentence in this chapter which foreshadows the problems to come.
4. What dual purpose does the Abel Whittle episode serve?
5. Is Farfrae's attitude or Henchard's attitude the correct on in the Abel Whittle affair? Could both be right and/or wrong?

Vocabulary:

insidious
requisite
spasmodic
"sotto voce"
provocation
deprecation
inveterate

### Chapter 16:

1. What new quality of Henchard's surprises Farfrae?
2. Why part does coincidence or chance play in this chapter? How much significance does it have?
3. What causes the split between Farfrae and Henchard?
4. Is Henchard's treatment at the hands of the people a just treatment?
5. What quality that Farfrae possesses and Henchard does not is brought strikingly before us in this chapter?

Vocabulary:

emulation
luminous
prognosticated
mensuration
jocular

### Chapter 17:

1. What class custom does Elizabeth violate in dancing with Farfrae in the pavilion?
2. What is ironical about Elizabeth's attempts to persuade Farfrae to remain in Casterbridge?
3. Which paragraph indicates to us that Henchard has changed little from the man who sold his wife many years ago?
4. Is Henchard's "volcanic stuff" a strength or weakness? Or is it both?
5. What advice does Henchard give Farfrae in this chapter?
6. A particularly significant paragraph appears in this chapter--a paragraph which explains to us much of the reason for Henchard's downfall. Select this paragraph and analyze it closely. What does it seem to say about man's ability to guide his own life without a total belief in Chance and Fate?
7. Again you notice Hardy's use of literary allusions. What effect do these allusions have? What demands do they make of you? Are these justifiable demands?

Vocabulary:

enigmatic
occult
*modus vivendi*
sagacity
vehement
superfluous
incipient

## Episode VII: Death and Revelation

### Chapter 18:

1. Contrast the mood of gloominess in this chapter with the mood of happines in Chapter 14.
2. What effect does Lucetta's letter have upon Henchard?
3. What philosophical questions does Elizabeth ask herself in this chapter?
4. Susan solves one mystery for Elizabeth. What mystery is that?
5. Above all, the rustics seem to possess a natural common sense. How is this illustrated in the last four paragraphs?

Vocabulary:

contingency
terrestrial
doxology

Chapter 19:

1. Why does Henchard choose to reveal to Elizabeth that she is actually his daughter?
2. What is her reaction to this revelation?
3. Why does he suggest that she have her name legally changed to Henchard?
4. Explain the significance of this passage: "he was the kind of man to whom some human object for pouring out his heart upon--were it emotive or were it choleric--as almost a necessity."
5. A letter again plays a crucial part in the novel. In this chapter, what is revealed to Henchard through a letter?
6. In Hamlet, King Claudius says, "When sorrows come, they come not single spies but in battalions." How might this same statement relate to Henchard's position at this particular time?
7. How does Henchard account for the disasters which have befallen him?
8. In what way are the river and the gallows symbolic of Henchard's position?
9. What has Henchard come to realize at the close of this chapter? Can you recall any other characters who have had to face such overwhelming misery?

Vocabulary:

entablature
filial
adumbrations
insipidity
animation
concatenation
lugubrious

Chapter 20:

1. What is ironical about Elizabeth's treatment by Henchard?
2. Why did Henchard so strongly object to Elizabeth's occasional use of slang?
3. What is unattractive about Henchard's behavior in this chapter?
4. What does the burial-ground symbolize?
5. In what ways does Henchard equate the disasters which have befallen him with the arrival os Susan and Elizabeth in Casterbridge? What does this reveal to us about his character?
6. What element of chance is present in this chapter?
7. What is the proposition which the stranger makes to Elizabeth?

Vocabulary:

ardour
reprimand
omnivorously
avouched
scathing
construed
contiguous
laconism
elephantine
estrange
vivacious
ingenuously

## Episode VIII: Lucetta

### Chapter 21:

1. In what ways might you compare High-Place Hall with Miss Havisham's residence in Great Expectations?
2. What examples of snobbery do you find in the chapter?
3. How might the mask on the door represent Henchard's downfall?
4. What lines indicate that Henchard may regret his indifferent treatment of Elizabeth?

Vocabulary

maxim egress query apotheosis

### Chapter 22:

1. In what ways does Lucetta's plan for her eventual marriage with Henchard parallel Henchard's plan for his re-marriage with Susan?
2. How does Lucetta's description of her early life compare with what we know of Elizabeth's youth?
3. What seems to be Lucetta's attitude toward family background as a means of determining one's place in society?
4. Describe the scene at the market. Through whose eyes do we view the market?
5. What comment does Hardy make upon "ready money"?
6. Why does Lucetta wish to have Elizabeth leave the house?
7. What seems to be Lucetta's attitude toward Henchard now? Does this parallel Henchard's attitude toward her?

Vocabulary:

postern estrangement desultorily

### Chapter 23:

1. What part does coincidence or chance play in the opening scene of this chapter?
2. Describe Farfrae's attitude toward money matters. In what way does he seem to be playing a double role?
3. What does Hardy mean by the two terms, "commercial" and "romantic"?
4. In what episode in this chapter does Farfrae play the part of hero? Why does Hardy include this episode?
5. Elizabeth again seems to act as a pawn for Lucetta. In what way?

Vocabulary:

conjecture brusque solicitude
hyperborean impetuously undulated

### Chapter 24:

1. What effect does Hardy achieve by having the residents of High-House view the market as a theater-goer might view the drama?

2. Much is revealed to us about Henchard's future defeat in his attitude toward the new machine. Explain this statement.
3. What is Farfrae's attitude toward the machine?
4. What lines tell us that Casterbridge is industrially far behind most of England?
5. What story does Lucetta relate to Elizabeth?

Vocabulary:

malignant
irradiations
dissipated
amiable
demurely
reparation
languidly
equivocal
beguiled

Chapter 25:

1. List the words which Hardy uses to describe Elizabeth in this chapter.
2. What is ironic about Lucetta's attitude toward Henchard?
3. Explain the significance of Henchard's statement, " . . . it is not by what is, in this life, but by what appears, that you are judged . . . ."
4. Why does Lucetta's furniture seem so unique to Henchard?
5. What does the last paragraph tell us of Elizabeth's attitude toward life?

Vocabulary:

unalloyed
stoically
deferential
fervid
reciprocal
chagrin
apparition
equanimity
perceptible

## Episode IX: Farfrae's Triumph

Chapter 26:

1. Why are the first two words of this chapter, "It chanced," important in our understanding of the entire novel?
2. Why does Henchard once again choose Farfrae as his confidant? Recall a parallel incident.
3. In a particularly dramatic scene, Hardy describes the meeting of the novel's four central characters. In your own words, describe the relationship between these characters.
4. What does Hardy mean when he writes that "Henchard was constructed upon too large a scale to discern such minutiae as these by an evening light . . ."
5. We are re-introduced to Jopp in this chapter. Is there anything sinister about him, or does he appear to us in a different light from the first time we met him?
6. Is Mr. Fall a figure you have met before in literature? If so, where?
7. What does Henchard's visit to Mr. Fall reveal to us about the hero's character? Have we seen this side of Henchard before? If so, where?
8. Describe the disaster which confronts Henchard in this chapter. What causes the disaster? Could Henchard have prevented it from happening?
9. Why does Henchard fire Jopp?

Vocabulary:

constrained
innate
maleficent
gazebo
caprice
usurped

Chapter 27:

1. Carefully examine paragraph four of this chapter. What is revealed to us about chance and free will in this paragraph?
2. A crash between two carts is the central incident of this chapter. What do we learn about the characters by examining their attitudes toward the crash?
3. What figurative crash parallels the literal crash in this chapter?
4. Against whom or what is Henchard venting his anger when he forces Lucetta to accept his proposal?

Vocabulary:

capricious
inexorable
lucubrations

Chapter 28:

1. What do we learn about Casterbridge's trial system from this chapter?
2. How does chance play a part in Henchard's appearing as Justice of the Peace at the trial which takes place?
3. Stubberd is a minor character who is totally "flat." How would you characterize Stubberd?
4. Again, what part does the furmity woman play in the novel?
5. A lesser man than Henchard might have denied the accusations. Why does Henchard so readily admit to the furmity woman's accusations?

Vocabulary:

mottled
denizens

Chapter 29:

1. Hardy tells us of the "Yahoo antics and gestures" of the stock drivers. To what does the term "Yahoo" refer? Who first used the term?
2. Why is Henchard a fit match for the bull? How would Farfrae have handled the situation?
3. A series of coincidences are revealed in this chapter. Mention some of them. What bearing do they have upon Henchard's future?
4. Why does Henchard refuse Lucetta's money to help pay his debts?

Vocabulary:

acclivities
adroitly
sirocco

Chapter 30:

1. What is Elizabeth's attitude toward Lucetta's allegiance to Henchard?

2. Again Elizabeth's clothes become symbolic of her attitude toward life. Explain this statement.
3. What question about Farfrae's marriage concerns the inhabitants of the Three Mariners? Would they consider the same question had Henchard married Lucetta?

Vocabulary:

countenance impropriety subsistence

Chapter 31:

1. Explain this statement: " . . . the black spot of his youth wore the aspect of a recent crime."
2. What new scandal faces Henchard's firm? Is he at fault?
3. In his acceptance of his defeat, what do we admire about Henchard?
4. Why did Henchard choose to live with Jopp?
5. List two symbols in this chapter which represent the totality of Henchard's defeat.
6. What is Abel Whittle's comment upon working for his new employer?

Vocabulary:

buoyancy obliterate

Episode X: Henchard's Hatred for Farfrae

Chapter 32:

1. What do the two bridges symbolize?
2. Examine carefully the scene describing Henchard's visit to the bridge. What mood does Hardy create in this scene? What words suggest Henchard's attitude toward the world around him?
3. This chapter suggests a total reversal of Henchard's and Farfrae's positions. What incident particularly emphasizes this reversal?
4. Why does Henchard so carefully count the days?

Vocabulary:

indigence parapets
obtuseness sobriety

Chapter 33:

1. In what ways does this chapter seem parallel to the first chapter of the novel?
2. Why does Henchard select "Psalm the Hundred-and-Ninth" for group singing?
3. What does the episode in the Three Mariners Inn tell us about the lower class Casterbridge society?
4. What examples of Henchard's sacrcasm do you find in this chapter?
5. Again we see Elizabeth as an observer of the actions of the other characters. Why does Hardy have her play this role?

5. Again we see Elizabeth as an observer of the actions of the other characters. Why does Hardy have her play this role?

Vocabulary:

disquietude
allusion
rencounter
eccentricity

Chapter 34:

1. Is there any significance in Hardy's description of the "dense fog" which prevailed over Casterbridge?
2. Why does Elizabeth have to warn Farfrae of her fear for his safety? Why is he incapable of recognizing the danger for himself?
3. Explain the meaning of the sentence, "And thus out of error enmity grew." Might this sentence apply to the whole novel?
4. What is analogous in Farfrae's rise in prestige to Henchard's former rise?
5. Why doesn't Henchard reveal to Farfrae the name of the woman who wrote the letters?
6. Explain the meaning of the last sentence of this chapter. Does this fit with your previous impressions of Henchard?

Vocabulary:

engirding
latent
amenities
sardonic
sylph

Chapter 35:

1. In what way does Lucetta misjudge Henchard's character?
2. Why does Lucetta choose to meet Henchard in the Ring? Is the scene of this meeting similar to any previous meeting?
3. Why does Henchard so easily acquiesce to Lucetta's demands?

Vocabulary:

abortive
compunction
tremulousness
suppliant

Episode XI: The Skimmity Ride

Chapter 36:

1. In what ways does Jopp represent the exact opposite of Henchard?
2. What part does chance play in the incidents of this chapter?
3. What new segment of Wessex society do we meet in this chapter? How would you describe this segment?
4. Contrast the episode in Peter's Finger with the earlier episodes which took place in the Three Mariners.
5. What is ironical about Lucetta's relief at finally destroying the incriminating letters?

Vocabulary:

covet
efficacy
baneful
alacrity
purlieu

Chapter 37:

1. What does this chapter tell us about the attitude of the Wessex country toward royalty?
2. Is any satire directed toward royalty in this chapter?
3. Describe the change in behavior of the rustics on the day the "Royal Personage" is to come to Casterbridge.
4. How is Henchard contrasted with Farfrae in this chapter?
5. Does there seem to be a changing attitude toward Farfrae among the rustics? What has brought about this change?
6. What is ironical about Lucetta's position as first lady of Casterbridge?

Vocabulary:

husbandry
zealous
copses
elucidate
vesture
miasmatic
unwonted
paltry

Chapter 38:

1. What has caused the open animosity of Henchard toward Farfrae?
2. Where does Henchard discover that the distinctions between prestige and ignominy, wealth and poverty break down?
3. List four literary allusions which Hardy uses in this chapter.
4. Why doesn't Henchard hurl Farfrae from the window?

Vocabulary:

coxcomb
pinioned
degradation
antagonist
precipice

Chapter 39:

1. How does a letter once again serve to confuse an orderly course of events?
2. Describe the changes which occur in Lucetta during this chapter.
3. Contrast Lucetta's reaction to the skimmity ride to Henchard's reaction to the earlier exposure by the furmity woman.
4. How effective is the constabulary of Casterbridge?
5. Chapter 39 is a mixture of comedy and pathos. Give exaples of both.

Vocabulary:

effrontery
peremptorily
motley

Episode XII: Results of the Skimmity Ride

## Chapter 40:

1. Why won't Farfrae return to Casterbridge after Henchard has pleaded with him?
2. Explain the significance of Hardy's statement that Henchard "cursed himself like Job."
3. What change in Henchard's attitude do we notice in this chapter?

Vocabulary:

ruminations
frothy
complicity
spasmodic

## Chapter 41:

1. Why does Henchard choose to lie to Newson about Elizabeth's still being alive?
2. Describe Henchard's visit to the weir-hole. Is there any evidence that illusion and reality are beginning to become mixed in Henchard's mind?
3. Why doesn't Henchard commit suicide?
4. What does Henchard mean when he says, "And yet it seems that even I be in Somebody's hand!"?
5. In what ways does nature seem to come alive in this chapter?

Vocabulary:

stolid
fabrication
resuscitated
grizzled
speciously
transubstantiated

## Episode XIII: Romance and Resignation

## Chapter 42:

1. What leads us to believe that the limited happiness that Henchard and Elizabeth share cannot last?
2. Why does Henchard accept the business which Farfrae and others have provided for him?
3. Farfrae seems to recover rapidly from the death of his wife. What causes this seemingly premature recovery?
4. How does Hardy justify Henchard's spying on the meetings between Elizabeth and Farfrae?

Vocabulary:

perpetrators
piquant
incitements
attenuating
idiosyncrasy
transitory
avocations

## Chapter 43:

1. Who is described as the "philosophic party"?

2. Paragraph four reminds us somewhat of Thornton Wilder's play Our Town. Point out similarities.
3. Why does Henchard decide not to attempt to defend himself for the lies he has told?
4. In what way does Henchard, on his departure from Casterbridge, resemble the man we were introduced to in the first chapter? In what way is he different?
5. To whom does Henchard compare himself? Does the analogy seem a sound one?
6. What is Elizabeth's reaction to her meeting with Newsom? Do we expect this reaction?

Vocabulary:

perambulating
reticence
unfeigned
appalled
extenuation

Chapter 44:

1. Why does Henchard retrace his steps from Casterbridge to Weydon Priors?
2. Why does Henchard feel that Elizabeth should have been monstrous?
3. What comments are made in this chapter about the insignificance of man?
4. What lines tell us that Henchard wishes he could die? Why does he feel that he will go on living?
5. Why does Henchard decide to return to Casterbridge for the wedding?
6. What is significant about the present he chooses for Elizabeth?
7. Why doesn't Henchard attempt to explain to Elizabeth the reasons governing his past actions?

Vocabulary:

exacerbated
recantation
resplendency
emolliated
omnipotnet
amelioration
encumberer

Chapter 45:

1. What does the dead bird parallel? Is it symbolic?
2. Why has Abel Whittle remained so devoted to Henchard?
3. Carefully examine Michael Henchard's will. How would you describe the man who wrote it? Is it in keeping with what you already have learned about Henchard? Which parts of the will seem the most important?
4. Consider the closing words of the chapter: "happiness was but the occasional episode in a general drama of pain." Does this seem to apply to all the major characters in the novel? Justify your answer.

Vocabulary:

laudable
transit
effusiveness

C. Some Summary Questions:

Character:

1. Notice Hardy's handling of his characters. Which characters seem to act out of unselfish motives? Which characters seem the strongest? What does this strength contribute to their lives? How does it hurt their lives? What part do the minor characters play in the novel? Which characters seem round; which, flat?
2. How much of a part does each character have in determining the events of his life?

Plot:

1. Is there a logical cause-effect relationship in the development of the plot? How much turns on coincidence in the novel?
2. What effects do the letters and notes have upon the plot?
3. Are there parallel incidents in the novel? What effect do they have on the plot? Does some type of pattern seem to develop?

Perspective:

1. How broad is the perspective of the author? How much does he assume of the reader?
2. What do you learn of the society he is depicting? How realistic is this depiction? How stratified is this society?

Attitude:

1. What is the author's attitude toward the characters he creates? Is he disinterested in the events he relates? Is he didactic?
2. Does the author interject any of his own ideas into the novel aside from what the characters themselves tell us through their thoughts and statements?

Mood:

1. Do certain moods seem to dominate the novel? Is the author successful in creating these moods? Does mood tie in with character and event? Does the mood ever change?

Language:

1. Does the author adequately convey mood through his selection of words?
2. Does he use language as a device of local color--dialect?
3. Is his language realistic? Does he make use of figures of speech? If so, how successfully?

Symbolism:

1. Is there any use of symbolism in the novel? How extensive?
2. Do the symbols add depth to the literal meaning of the novel?
3. Are the symbols isolated or recurrent?

D. General Questions II:

1. Hardy has been called a "fabulous storyteller." What are the devices he uses to add suspense to the novel?
2. In what ways does The Mayor of Casterbridge resemble tragic drama? In what ways is it different from tragedy?
3. What forces seem to work against Henchard in the novel?
4. Which characters seem the most untouched by antagonistic forces?
5. What effect does the author's interjection of philosophic comments have upon the story.
6. How consistent are the following characters: Henchard, Elizabeth, Susan, Farfrae, Lucetta, Jopp, the rustics?
7. What devices of local color does Hardy use to breathe life into the novel?
8. How realistic is the novel? Is it more realistic than Pride and Prejudice? Than Great Expectations?
9. Why does Hardy often allude to former mythic and literary figures?
10. How class-conscious is the community of Casterbridge? What episodes particularly describe the structure of the society?
11. In a sense the whole novel depends upon dramatic irony. How many examples of irony can you find?
12. In what way does The Mayor of Casterbridge resemble the journey novel?
13. How much parallelism do you find in the novel's structure?
14. What seems the climax of the novel?
15. Other than physical change, are there any other changes which take place in Henchard?
16. Does Hardy seem to admire the rustics?
17. Are there any examples of satire in the novel?
18. Is the ending of the novel a justifiable ending?

Auxiliary Materials:

A. The Importance of Land[1]

B. "Definition of a Gentleman"[2]

C. The Happy Family[3]

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[1] from Elie Halevy's England in 1815: A History of the English People in the Nineteenth Century, Vol. I, trans. E. I. Watkin and D. A. Barker (London: Earnest Benn, 1949) pp. 205, 2180220, 222-224.

[2] from Hippolyte Taine's Notes on England, trans. E. Hyams (Essential Books: Fair Lawn, N. J., 1958), pp. 144-146.

[3] from G. M. Young's Victorian Essays (Oxford Paperbacks: London, 1962), pp. 116-123.

# A CURRICULUM FOR ENGLISH

Student Packet

# RHETORIC: GRAMMATICAL SYSTEM AND CONCEPTUAL PATTERN: THE RHETORIC OF PARAGRAPHS AND LONGER UNITS

Grade 12

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Experimental Materials
Nebraska Curriculum Development Center

## I. A Look Back: Dependent Sentences:

In the eleventh grade rhetoric unit we considered the question of dependency in paragraphs; we offered to you a system for observing systems of dependency within a paragraph. We might profitably review the system briefly:

### A. Subordination: dependent types of sentences.

Completive: (1) A sentence which is dependent on a previous sentence because it 'completes.' It is marked with a dotted line. Ex: What is his job? Managing drugstores.

Sequential: (2) A sentence which is dependent on a previous sentence because it contains a marker which indicates that it follows from--is 'sequent' on--a previous sentence is marked with an underlining. Ex: The middle term in a syllogism must be distributed at least once. Hence, a syllogism cannot contain two particular negative propositions.

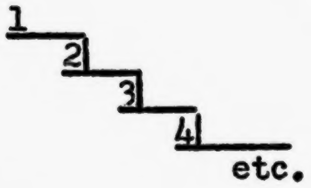
Referential: (3) A sentence which depends on a previous sentence because it contains a pronoun whose 'referent' is clarified only in a previous sentence is marked with a double underlining. Ex: Napoleon divorced the Empress Josephine without considering ecclesiastical sanctions. He did not love her, and she despised him.

Repetitive: (4) A sentence which 'depends' on a previous sentence because it repeats a key word--other than a function word--from the previous sentence, a word whose connotations have in part been set by the previous sentence is marked with a triple underlining. Ex: Any shift in tense which is unrelated to a shift in the time-space continuum described implies a shift in style. Tense shift is a signal of a change of stylistic level.

Appositive-Expansive: (5) Finally, a sentence which depends on a previous sentence because it contains words or phrases which are appositives (or "i.e.'s" for a word in previous sentence) receives quadruple underlining. Ex: No one can criticize too much the brutality of war. The use of booby traps and torture devices, the rain of Napalm , the beheading of villagers—all are part of the game. (brutality of war = use of booby traps, torture devices, rain of Napalm , beheading of villagers).

We suggested that, of forms of dependency 1-5 above, 1 binds most tightly and 5 least tightly.

## II. Coordinate Sentences: We also identified a second kind of structure: The coordinate dependent sentence. Subordinate dependent sentences tend to depend from the sentence immediately preceding, so that each additional sentence constitutes what may be regarded as a new level of 'subordination.' A chart of the levels in a paragraph made up of such might go like this.



On the other hand, many paragraphs include sequences of sentences in which a series of sentences all have the same 'weight,' all belonging to the same level and depending from a single lead sentence.

Paragraph A:

1 The causes of the war were many.
  2 The price of food was rising.
  2 The population was expanding rapidly.
  2 The armament makers were conniving.
  2 Kaiser Wilhelm was loosing kudos.
  2 And Russian society was falling apart.

Here each of the level two sentences is an appositive expansion of the phrase "causes of war."

III. Independent Sentences: Independent sentences are sentences which are not attached to a preceding sentence in one of the ways we have mentioned. We suggested that we naturally use independent sentences most often at the beginning of paragraphs; for instance , the independent question followed by completive dependent phrases often begins paragraphs and less often falls elsewhere. We specified, moreover, that the indentation marker before a sentence should make us regard it as independent; it is set off in some special sense from its predecessor. Actually, the first sentence of a paragraph is often not completive in any sense. We often find that it has no sequence marker; that it uses nouns instead of pronouns, beginning a new chain of them--and that it contains less of repetition and appositive expansion than do sentences set within paragraphs in professional prose. But what we are describing here is a tendency and not a hard and fast rule. To parody Orwell's parody, "All sentences are dependent but some are less dependent than others (and these tend to be level 1 sentences of paragraphs)."

In doing last year's unit, we asked ourselves some questions about the relationship between form and meaning:

(1) Was the sentence subordinate by syntax and lexicon also subordinated conceptually to the sentence from which its grammar made it depend. (For example: The United States is a country of most mineral wealth. For example, its western parts contain the most extensive plutonium deposits in the world.) Here the dependent sentence clearly 'depends' conceptually from its 'big brother.'

(2) Was what was rendered coordinate by syntax, parallelism and so forth actually "equal" in concept to its 'grammatical equal?' (For example, the five apparently equally important 'causes of war' in Paragraph A)? In short, did the 'grammar' of the paragraph, its system of coordinations,

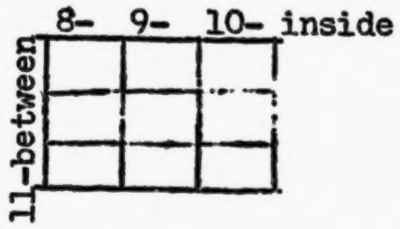
superordinations, and subordinations--what it said grammatically about what is 'equal' and 'not equal'--chart the way for the reader as he visualized the conceptual relationships which it was establishing?

IV. This Unit:

That was what we looked at last year.

What shall we do this?

Well, let us imagine that the last four years of syntactic-rhetorical study are a kind of grid: grades 8, 9, and 10 studying what goes on inside the syntax of professional sentences; grade 11 mostly studying what happens between sentences.



We shall now study how structures 'inside' sentences and structures which relate sentences to one another work as a system--as a kind of sailor's chart to a paragraph. The analysis of coordination frequently involves us in looking both at words (such as pronouns) which mark relationships between sentences and at syntactic patterns within sentences, repeated ones and varied ones. That kind of looking is our concern in this unit--we are interested in interlocking systems. We will look primarily at these systems within paragraphs but we may also look at extensions of them across stretches of paragraphs.

One of our hypotheses is that what separates good writing from talk is that, being continuous and without the resources of gesture, facial expression, or audience response, it is planned to exploit all of the resources of the lexicon, the grammar and the rhythm of the language, to give its audience clear sailing through what it has to say. Another of our hypotheses is that learning to write is in part learning to exploit the resources for charting the reader's way which are available to professional writers but which do not come into talk. Writing such as yours or mine is sort of half way between talk and professional writing in its degree of 'plannedness.' Our exploitation in our writing of what linguistic patterning and system can signal to the reader is appreciably less efficient than that of the pro.

V. Structure as Wilderness Guide:

How can linguistic structure "chart one's way" through the content of a passage? You can suggest several ways from your last year's study.

I. Write several paragraphs for each of the following paradigms, paragraphs in which the form or patterning clarifies meaning. Paragraph A above will give you a hint.

A. Level I 1
Level II 2
Level III 3
Level III 4
Level III 5 - Coordinate
Level III 6
Level III 7

B. Level I 1 Independent
Level II 2 Dependent of any type
Level III 3
Level III 4 } Coordinate
Level II 5 Dependent - of the same type as Sentence 2.
Level III 6
Level III 7 } Coordinate
Level II 8 Dependent
Level III 9
Level III 10 } Coordinate

C. Level I 1 Independent
Level II 2 Dependent - referential
Level II 3 Dependent - referential - non-coordinate
Level III 4 Dependent - referential
Level III 5 Dependent - referential - non-coordinate

In each case, you can think of several kinds of content which would be particularly appropriate or particularly well charted by each of the paradigms given above.

VI. Systems:

What are the systems which we exploit to chart the reader's way--systems which can be observed operating both within and between sentences? We can suggest three--corresponding to the linguist's common division of linguistic system into sound systems, syntactic systems and lexical ones.

A. Syntactic systems: The exercise above deals with interlocking syntactic systems--relationships between sentences (dependency) and within and between sentences (dependency and coordination) which chart content relationships.

B. Sound systems: Sound can give us a sense that some things are of equal significance, of ascending significance (a crescendo), of diminishing importance, or whatever. We don't know very much about how the rhythm or sound of a paragraph charts a reader's way through it, but the suggestions which we will offer will allow us to look at prose a little as if it were poetry.

C. Lexical systems: Lexical systems are interlocking chains of related words--series of pronouns related to a single noun, series of repeated words, series of appositives and so forth. We looked at these systems a bit when we studied referential and appositive-expansive dependency. We will also be interested in how these systems relate to one another and to content.

## VII. Systems Within Paragraphs:

### VII. 1. Syntactic Systems

### VII. 1. A. Parallelism: Symmetry and Assymmetry in the Written Language:

Examine the following paragraph.

Professional Paragraph I:

(1)In the second place, we should find that all the Christian art, that exists, whether it be architecture, sculpture, painting, music, craftsmanship, owes its life and glory to one power, the Catholic Church, (2)and we should also find that, although Protestantism has held dominion in Germany, England, Scandinavia, and the United States, for several hundred years, it has produced no vital art of any kind; such sporadic instances as have occured possessing no connection with the dominant form of theology. (3)We should also find that the decline of art has been almost unbroken since the period called the Reformation. (4)I argue nothing from these facts. I wish only to call attention to them.

(Inquiry, p. 362, Ralph Adam Cram, The Gothic Quest).

Regard this as a four sentence paragraph.

Problem I: Remove the "we should find that's" from the paragraph. What happens to it?

Problem II: Substitute the following parts of three clauses for the three "we should find that" clauses of the paragraph.

I. a. It will be discovered that. . .
   b. I have previously found that. . .
   c. Someone, I think Goethe, once said that. . .

II. a. Some scholars have argued that. . .
   b. Other scholars have asserted that. . .
   c. Still other scholars have found that. . .

III.a. Some historians believe that. . .
   b. These same historians believe that. . .
   c. These historians conclude that. . .

IV. a. Art historians have traditionally asserted. . .
   b. And studies of Western Culture have observed that. . .
   c. Almost everyone knowledgeable in the history of art unhesitatingly assumes that. . .

What happens to the paragraph in each case? If the paragraph is "thrown out of kilter" by any of the new three phrase substitutions, can you put it back in kilter?

Problem III: Interlocking systems:

Using a new version of last year's system of charting, which emphasizes symmetries within as well as dependencies between sentences, I would represent Professional Paragraph I as follows:

Level I (1) In the second place
a. we should find
b. that all the Christian art that exists ↑ owes its life and glory to one power
c. whether it be architecture, sculpture, painting, music, craftsmanship
d. the Catholic Church

Level I (2) a. and we should find
b. that ↑ it has produced no vital art of any kind
c. although Protestantism has held dominion in Germany England, Scandinavia, and the United States,
d. such sporadic etc.

Level I (3) a. We should also find
b. that the decline of art has been about unbroken since the period called the Reformation.

Level II (4) I argue nothing from these facts.

Level II (5) I wish only to call attention to them.

Here we can observe interlocking systems at work:

Questions:

(a) What purpose does the syntactic symmetry or parallelism among the a clauses serve?

(b) In the chart above, I have indicated the place of the c clauses in the b clauses by arrows. The rhythm of parallel sentences 1-3 shifts subtly with the bringing forward of the c clause and the lengthening of both c and d clauses in Sentence 2 and the elimination of both from sentence 3? What is the function of the rhythmic shifting? This kind of shifting around of assymmetrical elements within an otherwise unvaried pattern (Sentences 1, 2, and 3) is what we shall call assymetry.

(c) Function and rhythm should be related. If punctuation indicates juncture, we do not pause so long between Church and and as we do between theology and we. Why should Cram want sentences 1 & 2 piled together more closely than sentences 2 & 3?

(d) The syntactic symmetry of the a clauses is very close as is the lexical symmetry but the and and also of Sentences 2 & 3 are different. What does each do?

Now if I were to summarize what the paragraph asserts I would say that it indicates (1) that first rate Christian art is—and always has been—Catholic in theological basis--not Protestant; (2) that it indicates that art has declined consistently since the Renaissance; and (3) that it suggests pretty directly that its author is a historian, not a propagandist.

The grammatical pattern of Professional Paragraph I is a chart to its content.

B. Chart

| | Syntax | Rhythm & Punctuation | Lexicon |
|---|---|---|---|
| Sentence I | Common A. Clauses | a comma | we |
| Sentence II | | period | we |
| Sentence III | | | we |
| Sentence IV | NVN "I wish" clause | | I |
| Sentence V | NVN "I argue" clause | | I |

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Review: Problems I and II of this section were designed to give you some sense of what the "we should find that" clauses are doing in the paragraph. Problem II is supposed to give you some sense of the possibilities and limitations of whatever can be substituted in such slots and used for similar purposes. Problem III asks you to look at syntactic symmetry and assymetry in relation to other grammatical systems used in the paragraph and in relation to its content; Problem III analyses can generally only be done after one has charted the system of subordinations and coordinations in a paragraph.

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New Exercises

(1) Now apply the techniques of analysis described in Problem III (supra) to the following revision of the Cram paragraph:

> In the second place, Catholic theology has been a vital source for Christian art, whether it be architecture, sculpture, painting, music, or craftsmanship. But Protestant theology has not been such a source, even where it has been the dominant theology for hundreds of years, as in Germany, England, Scandanavia, and the United States. Christian art may appear occasionally in Protestant countries, but it has no connection whatever with Protestant theology. In short, the decadence of art has been almost unbroken since the so-called Reformation. I wish to call attention to these facts, but I do not wish to argue anything from them.

(2) Find a paragraph in professional prose like the Cram paragraph and describe the manner in which syntax, rhythm and punctuation, and lexicon do (or do not) chart one's way through its meaning insofar as the operations described under Problems I, II, and III are relevant to the new paragraph.

(3) Find a paragraph in your own prose which uses something like the "we should find that" series of structures and perform the Problem II and III operations on it, analyzing the extent to which syntactic symmetry or asymmetry chart the way in your prose as they do in Cram's. Do they work together with punctuation and lexicon to do the job?

Professional Paragraph II

(1)What our frightened friends who wish us to emulate the Russians and mass-produce little scientists and little engineers forget is precisely that fact. (2) Science is universal; (3)its laws are theoretically the same in every country of the earth. (4)Technology is universal; (5)its adepts can practice their skills in every corner of the earth. (6)But education is not universal. (7)It is a function--far and away the most important function--of the community in which it exists, (8)and a radical change in educational policy cannot be ordered as an automobile manufacturer orders a new model. (9)When it comes it will come out of a change in the community's conception of itself. (10)And no one, no matter how frightened he may be by Soviet satelites or nuclear horrors, can hope that the American conception of the American future will ever express itself in terms of the specialized man.

(Archibald Mac Leish, Saturday Review, Jan. 31, 1959).

I. First, chart this paragraph according to levels, systems of dependency, subordination and coordination. Regard the paragraph as a 10 sentence paragraph--as it is numbered above.

II. Subject the paragraph to the techniques of analysis suggested in Problems I, II, and III given for Professional Paragraph I. Explain, under Problem III, why sentences 2 and 3 and sentences 4 and 5 are punctuated as one sentence, but sentences 6 and 7, parallel in syntactic pattern, are not. Be certain also to explain the symmetries and asymmetries relating Sentences 7 and 8 to Sentences 9 and 10 and their raison d'être in the content of the paragraph.

III. Perform the same analysis on Professional Paragraph II substituting the following middle sentences:

> Science is universal because its laws are theoretically the same in every corner of the earth. Because of its universality, technology's adepts can practice their skills in any country. But education lacks universality. Its. . .

IV. Sequential sentences often begin with words which indicate logical direction. Beginning with Professional Paragraph II, consider the function of such logical direction-givers (mostly conjunctions and conjunctive adverbs) as "but," "however," and "yet." Some of the words to which we refer are listed below:

but
nevertheless
on the other hand
however
on the contrary

furthermore
also
and
or
in addition
likewise
similarly
moreover
indeed

thus
so
hence
consequently

first
second
third
again
next

in fact
that is
for example
for instance

Professional Paragraph III.

(1)The same marvellous variety shows itself where we study the different meanings of a single word. (2)Thus, figure may be equally well applied to a person's form, a polygon, a numerical sign, an elaborate drawing or a picture in a book, a metaphor or a simile; (3) energy may be used in a general sense or in the technical language of science ("the conservation of energy"); (4)property may be a quality, one's possession, or (in theatrical language) a thing or utensil used in setting the stage; (5)character may refer to one's personal qualities, (6)or it may denote a word or sign in writing or printing, (7)or it may be colloquially used for an eccentric person.

(James B. Greenough and G. L. Kittredge, Words and Their Ways in English Speech).

I. a. Regard the paragraph as having the seven sentences numbered off above; chart its system of dependencies--treating sentences 2, 3, 4, 5, 6, and 7 as coordinate. Notice the differences among the verb phrase structures which give the sentences the rhetorical feeling of "coordinate sentences."

2. may be. . .applied to
3. may be. . .used
4. may be
5. may refer
6. may denote
7. may be used

II. Using what you know of transformational or structural descriptions of verb structures, describe the surface similarities and deeper differences among these verb phrases, and try to indicate what the rhetorical functions of the progression may be. ( Professional Paragraph III does not exhibit a syntactic symmetry and a rhetorical equalizing of the 'conceptually equal' through the repetition of a single phrase such as "we should find that." Hence the Problem I and II procedures are irrelevant here, but one can discover another kind of parallelism and another kind of deliberate asymmetry in the syntactic slotting of sentences 2-7. III-IV explore the extent to which these changes chart one's way through the meaning of the paragraph.)

III. Subject the paragraph to Problem III style of analysis, concentrating on the interplay between syntax, rhythm, and punctuation. Lexical system is not important in the paragraph.

IV. Sentence I says that words have many meanings. Sentences 2-7 are a series of sentences in which the first noun of the sentence is a word and the last section of it a catalogue of its meanings embedded in predicate noun slots, prepositional phrases etc. The following chart may suggest something about the uses of rhetorical symmetry and assymmetry in paragraphs containing catalogues:

| | | | |
|---|---|---|---|
| Sentence 2: | Figure | may be applied | a) to a person's form, a polygon, a numerical sign<br>b) an elaborate drawing or picture in a book<br>c) a metaphor or a simile. |
| Sentence 3: | energy | may be used | a) in a general sense or<br>b) in the technical language of science<br>c) ("the conservation of energy") |
| Sentence 4: | property | may be | a) a quality<br>b) one's possessions or<br>c)(in theatrical language) a thing or utensil used in setting the stage |
| Sentence 5: | character | may refer | a) to one's personal qualities or |
| Sentence 6: | it | may denote | b) a mark or sign in writing or printing or |
| Sentence 7: | it | may be used | c) for an eccentric person. |

Imagine that this is a chart of the structure of the paragraph. (In this chart, x stands for the concept "variety of meanings"; y stands for the concept "a single word.")

D. Chart:

1. $x$----------$y$
2. $y^{1}$----------$x^{1a}$, $x^{1a}$, $x^{1a}$ | figure-----form, polygon, sign
   $x^{1b}$ or $x^{1b}$ | drawing, picture
   $x^{1c}$ or $x^{1c}$ | Metaphor, simile

| | |
|---|---|
| 3. $y^2$---------- $x^{2a}$ | energy-----general sense |
| $x^{2b}$ | technical language |
| ($x^{2b}$ example) | (conservation) |
| 4. $y^3$---------- $x^{3a}$ | property-----quality |
| $x^{3b}$ | possessions |
| ( )$x^3$ | things / utensil |
| 5. $y^4$---------- $x^{4a}$ | character-----qualities |
| 6. $y^4$---------- $x^{4b}$ | it-----mark / sign |
| 7. $y^4$---------- $x^{4c}$ | it-----eccentric person |

Compose several other paragraphs including catalogues having the structure of Professional Paragraph III and following the pattern exhibited in Chart D.

V. Analyze what is gained or lost in the following revision of Kittredge and Greenough:

The same marvellous variety shows itself when we analyze the different meanings of a single word. Figure may refer to a shape, picture or word. Energy may refer to liveliness, heat, or vividness. Property may refer to qualities, possessions or props. Character may refer to virtuousness, graphemes, or eccentrics.

Professional Paragraph IV:

(1)In the ethnic sphere, even plain labels such as Negro, Italian, Jew, Catholic, Irish-American, French-Canadian may have emotional tone for a reason that we shall soon explain. (2)But they all have their higher key equivalents: nigger, wap, kike, papist, harp, cannute. (3)When these labels are employed, we can be almost certain that the speaker intends not only to characterize the person's membership, but also to disparage or reject him.

I. Analyze the systems of dependency, subordination, and coordination evident in Professional Paragraph IV. After you have done this, give it a Problem III style analysis separating out (1) syntactic symmetries and asymmetries and what they show about divisions of content; (2) reinforcing or countering rhythmic systems or punctuation divisions; (3) reinforcing or countering lexical systems.

IV. Somewhere in your analysis, you should have shown that sentences 1 and 2 are both symmetrical N-V-N "have" sentences interrupted by catalogues which are also symmetrical with one another (see E Chart) but interrupted asymmetrically, i.e. in different places. Explain the uses of the symmetry and of the asymmetry.

Chart E:

| | | | | | |
|---|---|---|---|---|---|
| x | x1 | x2 | x3 | x4 | x5 |
| Negro, | Italian, | Jews, | Catholic, | Irish-American, | French-Canadian |
| y | y1 | y2 | y3 | y4 | y5 |
| nigger, | wap, | kike, | papist, | harp, | cannute |

Professional Paragraph V:

Sometimes the symmetries which give one a sense that a writer is ordering his sentences so as to make his context clear come within as well as between sentences. The a version below places the symmetries in separate sentences; the b shows you what a pro can do by working with both the "within" and the "between."

a. My version:

What I am pleading for is the presentation to the young of the concept that there is such a thing as excellence. What I am asking is that they be told that the unexamined life, the emotionally banal life, the life animated by religions of mere good works with no philosophy behind it is not worth living. It is inferior to the fuller life of the artist, the philosopher, the saint. And since most of us can not be any of these things, the next best thing for us is the humble, industrious, and informal admiration for these great achievements of the human spirit.

b. D. W. Brogan's original:

What I am pleading for is the presentation to the young of the concept that there is such a thing as excellence, that the unexamined life, the emotionally banal life, the life animated by religions of mere good works and with no philosophy behind it, is inferior to the fuller life of the artist, the philosopher, the saint. And since most of us cannot be any of these things, the next best thing for us is the humble, industrious and informal admiration for these great achievements of the human spirit.

I. Analyze Professional Paragraph V, versions a and b, according to the schemes presented in Grade 11 and Problem III, asking all the while how form charts your way "through" meaning.

II. Professional Paragraph V, b version, includes three catalogues of three items apiece which superficially appear similar to those which we have charted with x's, y's etc. (cf. Chart F). Consider whether the symmetry among these catalogues is a rhythmic matter, a matter of conceptual parallelism or both.

Chart F

| | | |
|---|---|---|
| $x^1$ the unexamined life. . . | $y^1$ the artist. . . | $z^1$ the humble. . . |
| $x^2$ the emotionally banal life. . . | $y^2$ the philosopher. . . | $z^2$ the industrious. . . |
| $x^3$ the life animated by religions of mere good works. . . | $y^3$ the saint. . . | $z^3$ and informal admiration. . . |

III. Collect the charts of systems of coordination and subordination and the Problem III charts which you have made of professional paragraphs I - V. Use these charts as patterns or paradigms for paragraphs which you yourself write and in which patterns within sentences and patterns of relationships between sentences similarly 'chart meaning.' Pay particular attention to the ways in which generalizations aid instances, parallel lists, reasons and so forth are handled in your paragraphs.

Professional Paragraph VI:

(1)My observations on this subject are subscholarly. (2)Although I am a teacher of literature, my attention to the comics has not been motivated by an eye fixed upon the Chester Gould chair of Sunday Funnies. (3)But the trend that I intend to discuss here makes me fear that I have to curtail our daily readings. (4)We have got to know Rughead, the Schmoos, even Punjab and the Asp, with little difficulty; (5)but I am not sure that I want to introduce them to Juliet Jones, Rex Morgan, M.D., or a Mary Worth who should have remained at the apple stand.

(Kenneth E. Eble, "Our Serious Comics," *The American Scholar*, Winter, 1958-9).

I. Regarding as sentences (so far as syntactic system is concerned) the units numbered 1-5 above, do a Problem III style analysis of this paragraph.

a. Your analysis should give the *raison d'être* of the symmetries and asymmetries uniting and dividing sentences 2 & 3 and 3 & 4, including the repetition of the conjunction "but" and the x1, x2 and x3 of sentence 4 and the y1, y2 and y3 of sentence 5.

II. This paragraph is very obviously an essay opener. Write another essay opener like it, imitating its system and symmetries.

Professional Paragraph VII:

The principle embodied here is that what man can imagine he may one day achieve. We know the part that mathematics, physics, chemistry, and mechanics play in such miracles. We know the role on the plain of human character that persistence, courage, dauntlessness and what is sometimes called cussedness play. Yet there is in addition, I believe, a third element in what makes possible the transformation of dreams into realities, in what turns man's stark-naked fancy into an entity irreproachably clothed: a fact. Perhaps we might look into how imagination works, to find what this element might be.

(Nancy Hale, "The Two Way Imagination," The Realities of Fiction).

I. Analyze the system of dependencies, of subordinations and coordinations, symmetries and asymmetries in Professional Paragraph VII. After you have done this, give it a Problem III style analysis. Then contrast the pattern of Professional Paragraph VII and that of Professional Paragraph I; endeavor to discover what, in their meaning or what they are doing rhetorically, justifies the different relating of syntactic, rhythmic, and lexical systems in the two units.

II. Professional Paragraph VI was an opener. Professional Paragraph VII does a certain kind of thing in an essay; what must have come before this paragraph and what after? Can you write paragraphs similarly patterned as to linguistic system which might perform a similar rhetorical function?

III. Identify a series of kinds of functions which paragraphs may perform by finding paragraphs which perform these functions in the writing of good writers. Then analyze the syntactic, lexical, and rhythmic systems of the paragraphs and imitate them. Consider the following categories of functions for paragraphs.

(1) Essay opener.
(2) Paragraph stating directions which an argument will take.
(3) Paragraph stating a case.
(4) Paragraph presenting inductive evidence in behalf of a generalization.
(5) Paragraph presenting the history or background of a problem.
(6) Paragraph using a basically deductive strategy—a series of conditional statements.
(7) Transitional paragraph.
(8) Paragraph stating what "the other guys" have said.
(9) Essay closer.

Syntactic System: Transpositions and "Transformations":

Look at the following versions of a paragraph by D. W. Brogan. The first version is punctuated as Brogan punctuated it save that double lines are drawn where the editor of this unit thought the most significant conceptual divisions to fall; the second version is repunctuated to emphasize certain symmetries within the paragraph.

Professional Paragraph VII A:

I am now coming to a more controversial part of my subject, the character of the necessarily democratic culture. That the American culture, on its aesthetic and intellectual side, is democratic I shall try to show later. What I want to do at the moment is to stress its early non-aristocratic character. // The European culture from which it stemmed had its democratic elements: its folk ballads dealing with the woes and happiness of the "lower orders," the "short and simple annals of the poor." It had in its material works of art plenty of scenes from vulgar life, on the porches of great cathedrals, or the illuminations of the _Hours_ of the Duc du Berry. But the more splendid forms of artistic achievement in the Middle Ages, as in the Renaissance, were aristocratic. The great popular legends were of kings and queens, of princes and princesses, of knights, of crusades and battles, feuds in castles, not of their less interesting equivalents in cottages. // No doubt there are signs of protest against this concentration on the great. The Robin Hood legend is an example. But most people accepted the distinction. Poor French peasants passed on, with faith and admiration, the Legend of the Four Sons of Aymon and even now it is the legends of high feudalism that Sicilian peasants paint on their carts. They would have agreed with Calpurnia:

> When beggars die, there are no comets seen;
> The heavens themselves blaze forth the death of princes.

D. W. Brogan, "The Character of American Culture," _America in the Modern World_ (1960).

Paragraph VII A: Repunctuated

1. (I am now coming to a more controversial part of my subject. That the American culture, on its aesthetic and intellectual side, is democratic I shall try to show later. What I want to do at the moment is to stress its early non-aristocratic character.)

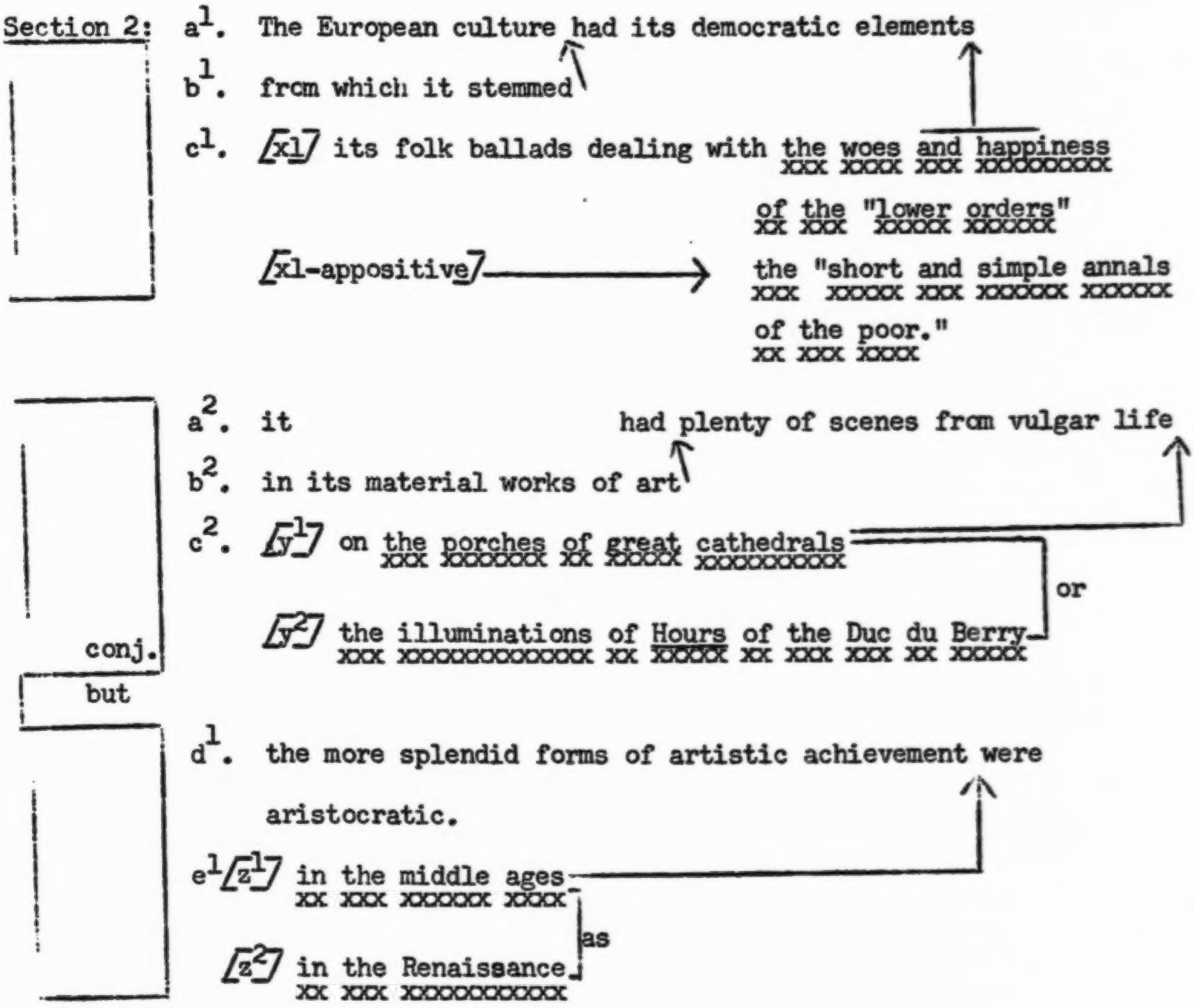
2. The European culture from which it stemmed had its democratic elements--its folk ballads dealing with the woes and happiness of the "lower orders," the "short and simple annals of the poor"--it had in its material works of art plenty of scenes from vulgar life--on the porches of great cathedrals or the illuminations of the _Hours_ of the Duc du Berry; but the more splendid forms of artistic achievement in the Middle Ages, as in the Renaissance, were aristocratic: the great popular legends were of kings and queens, of princes and princesses, of knights, of crusades and battles, feuds in castles, not of their less interesting equivalents in cottages.

3. No doubt there are signs of protest against this concentration on the great--the Robin Hood legend is an example--but most people accepted the distinction: poor French peasants passed on, with faith and admiration, the Legend of the Four Sons of Aymon; even now it is the legends of high feudalism that Sicilian peasants paint on their carts. They would have agreed with Calpurnia:

> When beggars die, there are no comets seen;
> The heavens themselves blaze forth the death of princes.

The following chart--which might be part of a Problem III style analysis of syntactic symmetry and asymmetry in the paragraph--may clarify part of what is going on in sections 2 and 3 of the passage:[1]

Chart F1:



Section 2: $a^1$. The European culture had its democratic elements
$b^1$. from which it stemmed
$c^1$. [x1] its folk ballads dealing with the woes and happiness of the "lower orders"
[x1-appositive] the "short and simple annals of the poor."
$a^2$. it had plenty of scenes from vulgar life
$b^2$. in its material works of art
$c^2$. [$y^1$] on the porches of great cathedrals
or
[$y^2$] the illuminations of Hours of the Duc du Berry
conj.
but
$d^1$. the more splendid forms of artistic achievement were aristocratic.
$e^1$[$z^1$] in the middle ages
as
[$z^2$] in the Renaissance

---

[1] I eliminate the last sentence of section 3 from any analysis since it is mostly Shakespeare's.

$d^2$ the great popular legends were

$f^1$ [xx$^1$] of kings and queens, of princes and princesses
xxxxx xxx xxxxxx xxxxxxx xxx xxxxxxxxxx

[xx$^2$] of knights, of crusades and battles, feuds in castles
xxxxxxx xxxxxxxx xxx xxxxxxx xxxxx xx xxxxxxx

[xx$^3$] of their less interesting equivalents in cottages not
ooooo oooo ooooooooooo oooooooooo oo oooooooo

---

**Section 3:**

$a^1$ No doubt there are signs of protest against this concentration on the great

$c^1$ the Robin Hood legend is an example.

conj. but

$d^1$ most people accepted the distinction: ;

$e^1$ poor French peasants passed on the legends of the Four Sons of Aymon

b? with faith and admiration

$f^1$ even now it is the legends of high feudalism that Sicilian peasants paint on their carts.

---

I. One may postpone any analysis of Section I for a moment. On the basis of the above chart, answer the following questions:

a. Section 2 goes ($\underline{a}^1$, $\underline{a}^2$ but $\underline{d}^1$, $\underline{d}^2$); Section 3 goes ($\underline{a}^1$ but $\underline{d}^1$); analyze the conceptional parallelism among the three a segments and among the three d segments.

b. In section 2, the ($b^1$) parenthetical prepositional phrase comes before the "had" whereas the ($b^2$) phrase comes after. Why? One could change matters as follows:

$a^1$. The European culture from which it came had etc. . .

$a^1$. It in its material works of art had etc. . .

What would be the effect of this change?

c. In the $c^1$ section of section 2, one finds both symmetry and asymmetry. Consider the effect of a perfectly symmetrical appositive:

[x$^1$] its folk ballads dealing with the woes and happiness of the "lower orders "

[$x^1$ app.] fine folk ballads setting forth the "short and simple annals of the poor."

i. What is the effect of playing off the nouns, "woes and happiness" in the ($x^1$) phrase against the adjectives "short and simple" (annals) in the ($x^1$-appositive) phrase?

ii. Examine any other asymmetry separating ($x^1$) from ($x^1$ app).

d. The ($c^1$) and ($c^2$) sections both contain two items ($x^1$) and ($x^1$ app.); ($y^1$) and ($y^2$); however, in order to make ($c^1$) a two item catalogue, the author has to use an appositive. What is the effect of the author's emphasizing the similarity between ($c^1$) and ($c^2$) in this way? What asymmetrical elements separate ($c^1$) and ($c^2$).

e. Suggest reasons for the almost perfect symmetry of the ($z^1$) and ($z^2$) phrases.

f. Look at the (d) sentences; one might represent ($d^1$) as a N - Vbe - Adj sentence and ($d^2$) as a $N^1$ - Vbe - $N^2$ sentence. That is, ($d^2$) would normally read "The great popular legends were legends of kings and queens etc. What does the deletion of the $N^2$ and the use in ($d^2$) of the "of + noun" form in the same slot as the "adj" form in ($d^1$) do for one's sense of the symmetrical or assymmetrical character of ($d^1$) and ($d^2$)? (Does the fact that phrases such as "of kings" are equivalent in meaning to the possessive noun which can appear either in the attributive or complement slot have any bearing here? If so, why didn't Brogan write, "The great popular legends were kings' and queens', princes' and princesses'." etc?)

g. Brogan could have made the ($f^1$) catalogue in Section 2 a short two-item catalogue like the $c^1$, $c^2$, and e catalogues. He would still have made his point. That is, he could have written, "The great popular legends were of kings in castles or princes on horses." What is the rhetorical effect of the longer (f) catalogue?

h. What is the rhetorical reason for having a very short 'list' in Section 3, ($c^1$).

i. The editor who wrote this unit seems to have been dubious about the 'b' label which he gave the phrase "with faith and admiration"? Given the function of the 'b' phrases in section 2, what might be said for or against this label for the phrase in Section 3.

j. Notice that sentences ($e^1$) and ($f^1$) of Section 3 are both examples given in support of ($d^1$); the former is an example given from the past, the latter from the present. Compare the syntax of the main clauses; then compare the syntax of the main clause in Section 3, $e^1$ with that of the relative clause in Section 3, $f^1$. Can you give any rhetorical justification for what you observe. Is there any good rhetorical reason for the author's not writing "Most people accepted the distinction; poor French peasants passed on the Legends of the Four Sons of Aymon under the ancien régime and Sicilian peasants paint the legends of high feudalism on their carts today." (i.e. $e^1$, [$yy^1$]; [$yy^2$]). Does the fact that the main clause uses a verb in past tense ("accepted"), as does the first example-giving clause ("passed on")[1] account for the author's placing his time markers at the beginning of the second example-giving clause ("even now it is")? Assess the rhetorical advantages and disadvantages of the following construction compared with the one Brogan used:

> But most people accepted the distinction--poor French peasants passed on the Legend of the Four Sons of Aymon--and some people still accept the distinction--Sicilian peasants today paint the legends of high feudalism on their carts.

k. In our repunctuation of Professional Paragraph VII A, we placed sentences 1-3 in parentheses. These sentences are, as to function, what we will call "structural statements." That is, Brogan uses the three statements to say what he is about to say. And he says that he is about to say three things: he will tell us what America's culture (which, to his mind, could not but have been a democratic culture) is and has been; he will, first, show that America's culture was, in the past and almost from the beginning, non-aristocratic; and, he will, second, show that America's present intellectual and aesthetic life is somehow a reflection of the power of the masses rather than of the classes.

1. Look at the syntax of each of the three Section I sentences: Are any of them identical or nearly identical in syntax to any of the others? The three sentences in some sense seem to echo one another; can you account for this sense that essentially different sentences mirror one another? Do beasts see princes when they look in the mirror?

2. In grades eight, nine, and ten, you looked at a way of analyzing syntax alternative to that you have conventionally used. This way, using a sort of grammatical fiction, regards a complex sentence as built up of the simplest possible sentences which could convey the meaning of the complicated sentence (kernel sentences) and describes the 'rules' whereby the 'kernels' must be put together if the complex sentence is to make sense; one may represent the sentences of Section I as built from the following kernels:[2]

(1a.) I am coming to a part; (2a.) the culture is democratic.[3]

---

[1] "on" is a verb particle here, not a preposition.

[2] Actually the sentences are not down completely to kernels, but they are sufficiently close to kernels to display the "transformed" parallelism among the sentences.

[3] Transformationists sometimes regard the appositive adjective as a "transform" of the N-Vbe-Adj kernel; the editor has removed the Adj-N phrase from its position in a prepositional phrase which may be stretching a point.

(1b.) The (American) culture is democratic; (2b.) I shall try to show /this/.[1]

(1c.) I want to do what; (2c.) /This/ is to stress its character.

a. Analyze the symmetrical and assymmetrical syntactic elements binding (1a), (1b), and (1c) and (2a), (2b), and (2c) to one another.

b. Analyze what the rhetorical effect of using more obviously symmetrical sentences for these structure statements would be: consider the following:

I now coming to a more controversial side of my subject, the character of a necessarily democratic culture. I shall try to show later that the American culture is democratic on its intellectual and aesthetic side. I want at the moment to stress its early non-aristocratic character.

---

[1] The arrows in 2b and 1c indicate where slots are shifted in the finished sentences: the what slot must appear at the beginning of its clause; the movement of the /this/ slot (the 1b clause) to the beginning of its clause creates an unusual slot order for English.

## VII. Focus on Lexical System:

Thus far we have subjected most of the paragraphs at which we have looked to two kinds of analysis, both of which focus primarily on the grid of patterns within and 'patterns between' sentences. Our checkerboard-making has required us to do analyses of subordinate and coordinate elements and particularly to focus our attention on the way in which syntax can be used to mark equally important generalizations or, sandwiched among these in asymmetrical patterns, catalogues of equal examples or parallel sets of examples supporting the generalizations. This checkerboard-making has also encouraged us to do analyses of syntax and concept, their relationship to each other and to the system of relationships which lexical variation or variations in rhythm and punctuation make. We have always begun with sentence patterns. But some writers write a very conversational style, one in which syntactic symmetries and asymmetries do not always chart the reader's way. Lexical system becomes primary; C. S. Lewis is one such writer. Look at Professional Paragraph VIII.

Professional Paragraph VIII:

(1)But this is not true. (2)There have been differences between their morality, but those have never amounted to total differences. (3)If anyone will take the trouble to compare the moral teaching of, say, the ancient Egyptians, Babylonians, Hindus, Chinese, Greeks, and Romans, what will really strike him will be how very like they are to each other and to our own. (4)Some of the evidence for this, I have put together in the appendix of another book called The Abolition of Man; but for our present purpose I need only ask what a totally different morality would mean. (5)Think of a country where people were admired for running away in battle, or where a man felt proud of double crossing all the people who had been kindest to him. (6)You might just as well try to imagine a country where two and two made five. (7)Men have differed as regards what people you ought to be unselfish to. (8)But they have always agreed that you ought not to put yourself first. (9)Selfishness has never been admired. (10)Men have differed as to whether you should have one wife or five, but they have always agreed that you must not simply have any woman you liked.

(C. S. Lewis, Mere Christianity,
MacMillan Co., New York, 1957, p. 5)

### A. Lexical System: Problem I:

The lexical patterning in this paragraph seems to turn particularly on the repetition of the conjunction "but" which begins the paragraph and on the turning round of words having to do with likeness and difference. Look at Chart G, H and I; notice that syntactic symmetry and asymmetry are used as symbols of conceptual 'equality' or 'inequality' only in Sentences 9-10 and 12-13.

Chart G

Section I

(1) But this is not true.

(2) There have been differences between their morality,

(3) But these have never amounted to total differences.

(4) (Examples)

> If anyone will take the trouble to compare the moral teaching
> of, say, the ancient Egyptians,
> Babylonians,
> Hindus,
> Chinese,
> Greeks,
> and
> Romans,
> what would really strike him is how very like they are to
> each other and to our own.

---

Section II

(5) Some of the evidence for this, I have put together in the appendix of a book called *The Abolition of Man*;

(6) but for our present purpose I need only ask what a totally different morality would mean.

(7) (Examples)

> Think of a country where people were admired for running away in battle or where a man felt proud of double crossing all the people who had been kindest to him.

(8) (Example - Explanation)

> You might just as well try to imagine a country where two and two made five.

---

Section III

(9) Men have differed as regards what people you ought to be unselfish to.

(10) But they have always agreed that you ought not to put yourself first.

(11) (Example*) Selfishness has never been admired.

* Sentence 11 is a generalization which acts as a list of examples supporting the generalization of Sentences 9-10; the writer is, as it were, saying "All of the examples show that selfishness is not admired."

(12) Generalization - example

> Men have /differed/ as to whether you should have one wife or five.

(13) /But/ they have always /agreed/ that you must not simply have any woman you liked.

---

The conceptual pattern of the paragraph is as follows:

**Chart H**

Section I

(1) Opener

(2-3) Generalization, *but* qualification of generalization.

- (4) Examples of truth of qualification.

Section II

(5-6) Citation-of-reference support for generalization *but* citation of logical impossibility of existence of situation other than that described in generalization.

- (7) 'Examples' of logical impossibility.
- (8) Explanation of examples.

Section III

(9-10) Generalization (lower level), *but* qualification of generalization.

- (11) Examples

(12-13) Generalization (lower level), *but* qualification.

Describe how the lexical system described in Chart I and the conceptual system described in Chart H are related in the original paragraph; then discuss what the pronominal system described in Chart I tells you about conceptual relations in the paragraph. Why are the pronouns in section III entirely different from those in I and II; why the symmetry and the variation in sections I and II?

**Chart I: Pronouns:**

Section I: *this
there
these
anyone
*him
they

Section II:
*this
I
I
*him
you

Section III:
o you
+ they
o you
o you
+ they
o you[1]

Each section includes the conjunction "but" surrounded by different kinds of punctuation. Notice the sequence.

Chart J: Punctuation and Rhythm

I. (1) But

(2-3) movability, but

II. (5-6) Man; but

III. (9-10) to. But

(12-13) five. But

The sequence of punctuation marks before the dominant conjunction goes

I. a. ________

b. __,______

II. c. __;______

III. d. __.______

e. __.______

Can you account for this sequence. Consider juncture and content.

---

[1] The marks *, o, + mark symmetrically related pronoun elements within a sentence, e.g. this and him in sentences I and II are the first and next to last pronouns.

In another book called Miracles, the same author, C. S. Lewis, writes a paragraph to refute the idea that "natural evolution could of itself produce accurate minds," the argument that "if habits of thoughts can be inherited, natural selection would gradually eliminate or weed out the people who have the less useful type of thought." Lewis's paragraph answering this idea goes as follows:

Professional Paragraph IX:

(1)But it won't do. (2)In the first place, this argument works only if there are such things as heredity, the struggle for existence, and elimination. (3)But we know about these things--certainly about their existence in the past--only by inference. (4)Unless, therefore, you start by assuming inference to be valid, you cannot know about them. (3)You have to assume that inference is valid before you can even begin your argument for the validity. (6)And a proof which sets out by assuming the thing you have to prove, is rubbish. (7)But waive that point. (8)Let heredity and the rest be granted. (9)Even then you cannot show that processes of thought yield truth unless you are allowed to argue "Because a thought is useful, therefore it must be (at least partly) true." (10)But this is itself an inference. (11)If you trust it, you are once more assuming that very validity which you set out to prove.

(C. S. Lewis, Miracles, MacMillan, 1947,
p. 23)

Using a system analogous to that which I have used for the paragraph above, try to be clear about how its lexical pairings guide one through its content. I have placed 1, 2, 3 or 4 lines under various words and clauses to give you some hints toward analysis; these underlinings do not reflect the system of the grade 11 paragraph unit.

Here is Lewis trying to show that one cannot assume that the universe organized itself until finally it produced within itself a God or inner spirit:

Professional Paragraph X:

But I am afraid it will not do. It is, of course, possible to suppose that when all the atoms of the universe got into a certain relation (which they were bound to get into sooner or later) they would give rise to a universal consciousness. And it might have thoughts. And it might cause these thoughts to pass through our minds. But unfortunately its own thoughts, as this supposition, would be products of unnatural causes and therefore, by the rule which we use daily, they would have no validity. This cosmic mind would be, just as much as our own minds, the product of mindless Nature. We have not escaped from the difficulty, we have only put it in a stage further back. The cosmic mind will help us only if we put it at the beginning, if we suppose it to be, not the product of the total system, but the basic, original, self-existent fact which exists in its own right. But to admit that sort of cosmic mind is to admit a God outside Nature, a transcendent and supernatural God. This route, which looked like offering an escape, really leads us round again to the place we started from.

(C. S. Lewis, Miracles, MacMillan, 1947, pp. 30-31).

Now analyze the lexical system and pairing as a chart to content without my hints.

B. Lexical System: Pronouns

In our Problem III analysis of Professional Paragraph I and later paragraphs, we looked at the way in which pronoun patterning reinforced or modified the grouping of sentences otherwise grouped as a "conceptual unit" by syntax. Should we wish to observe the rhetorical usefulness of pronouns, we might go through half a dozen paragraphs of prose in which pronouns appear prominently. Substitute the appropriate noun for each pronoun; observe the rhetorical effect.

Problems:

(1) Go through an essay of your own prose and substitute pronouns for nouns wherever it is possible to do so.

(2) Go through and substitute where it is rhetorically effective to do so.

(3) If the rule is "Never use a noun where a pronoun will do," some writers very obviously achieve fine effects through using repetition and systems of dependency based on repetition. To see what happens to the effectiveness, force, or clarity of some paragraphs if one uses a pronominal rather than a nominal chain, look at my rewriting of C. S. Lewis' Professional Paragraph IX.

But it won't do. In the first place this argument works only if there are such things as heredity, the struggle for existence, and elimination. But we know about these things--certainly about their existence in the past--only by inference. Unless, you start by assuming it to be valid, you cannot know about them. You have to assume it to be so before you can even begin your argument for its being so. And a proof which sets out by answering the thing you have to prove, is rubbish. But waive that point. Let heredity and the rest be granted. Even then you cannot show that our processes of thought yield truth unless you are allowed to argue "Because they are useful, therefore they are (at least partly) true." But this is itself an inference. If you trust it, you are once more assuming what you set out to prove.

C. S. Lewis, Miracles.

The string of repeated nouns, verbs and adjectives in Lewis' original paragraph is what we call a nominal chain:

inference
assuming
inference
valid
assume
inference
valid
assuming
inference
valid
assume
inference
valid
validity
assuming
inference
assuming
validity

The pronouns which replace these words are a pronominal chain. Find a group of paragraphs in which the lexical system is simply a nominal chain and convert it to a pronominal one; then do the opposite, finding systems where the pronominal chain can be replaced by a nominal one. Try to analyze why the professional writer has chosen one or the other device. What is the change in focus when you convert from one to the other? Do shifts in the case forms of the professional's pronoun or in the form class of the repeated words in the nominal chain signal conceptual divisions or groupings in the paragraph?

## VIII. Rhythmic Patterns

Thus far we have spoken of patterning within and between sentences in terms of beginning either with syntax or lexicon. I do not know of an appropriate way in which to begin with rhythm, but it may be useful to look for a moment at the way in which rhythm may provide a 'chart' to content in a paragraph: I want to suggest that what one writer does with the rhythm and rhythmic units is something like what Renaissance writers did with diction and syntax; they followed a 'decorum' which allowed them to suggest the dignity of their subjects through the remoteness from ordinary speech or writing of the diction and syntax which they used to describe them. Similarly a writer may suggest something about the dignity or pomp or importance which he attributes to his subject through the manipulation of equal and unequal rhythmic units with a paragraph:

Professional Paragraph XI:[1]

(1)I am now coming to a more controversial part of my subject, the character of the necessarily democratic culture. That the American culture, on its aesthetic and intellectual side, is democratic I shall try to show later. (2)What I want to do at the moment is to stress its early non-aristocratic character. (3)The European culture from which it stemmed had its democratic elements; its folk ballads dealing with the woes and happiness of the "lower orders," "the short and simple annals of the poor." (4)It had in its material works of art plenty of scenes from vulgar life, on the porches of great cathedrals, or the illuminations of the Hours of the Duc du Berry. (5)But the more splendid forms of artistic achievement in the Middle Ages, as in the Renaissance, were aristocratic. (6)The great popular legends were of kings and queens, of princes and princesses, of knights, of crusades and battles, feuds in castles, not of their less interesting equivalents in cottages. (7)No doubt there are signs of protest against this concentration on the great. (8)The Robin Hood legend is an example. But most people accepted the distinction. Poor French peasants passed on, with faith and admiration, the Legend of the Four Sons of Aymon and even now it is the legends of high feudalism that Sicilian peasants paint on their carts -XXX.

---

[1] I leave out the last sentence, written in Shakespearean blank verse.

(D. W. Brogan, "The Character of American Culture," America in the Modern World, 1960).

We have already looked at the syntax of the paragraph.

Notice how the author speeds the rhythm of his prose as he moves through the paragraph until he reaches the catalogue of sentence 7; I have tried to divide the passage into phrasal units which would, in an oral reading, be separated by double bar juncture: We have already looked at the syntax of this paragraph.

Section I

I am now coming

to a more controversial part of my subject

the character of the necessarily democratic culture

__________

That the American culture

on its aesthetic and intellectual side

is democratic

I shall try to show later

__________

What I want to do at the moment

is to stress its early non-aristocratic character

__________

__________

Section II

The European culture from which it stemmed

had/ its democratic elements

its folk ballads

dealing with the woes and happiness of the lower orders

the short and simple annals of the poor

__________

__________

It had in its material works of art

plenty of scenes from vulgar life

on the porches of great cathedrals

or the illuminations of the Hours of the Duc du Berry

But the more splendid forms of artistic achievement

in the Middle Ages

as in the Renaissance

were aristocratic.

The great popular legends were of kings and queens

of princes and princesses

of crusades and battles

feuds in castles

not of their less interesting equivalents in cottages

Section III

No doubt there are signs of protest against this concentration on the great

The Robin Hood legend is an example

But most people accepted the distinction

Poor French peasants passed on

with faith and admiration

the Legend of the Four sons of Aymon

and even now it is the legends of high feudalism

that Sicilian peasants paint on their carts

---

(1) This division of the paragraph into phrasal units may or may not suit you. Mark the stress pattern of the phrases, particularly of the boxed catalogues—using a four-stress system. What observation can you make about the relationship between rhythm and conceptual division in the paragraph.

(2) The phrasal units get longer and longer and more relaxed in Section I, shorter and shorter in Section II, as the writer describes the exciting life of the great, finally relaxing into a long phrase about peasants, and they go along fairly evenly and relaxedly in Section III. Can you explain what Brogan is doing with rhythm here?

(3) What does Brogan's failure to say "of feuds in castles" show you about how he wants you to do the reading of this sentence 7.

The following chart may be suggestive as you look at the relationship between rhythm and concept:

------- its democratic elements
its folk ballads.
------- the woes and happiness of the lower orders
the short and simple annals of the poor
------- on the porches of great cathedrals
or the illumination of the Hours of the Duc du Berry.
------- of kings and queens
of princes and princesses
of crusades and battles
feuds in castles.

Take two paragraphs by Sir Winston Churchill and another writer who is self-conscious about rhythm and analyze these paragraphs as we have analyzed the Brogan paragraph above.

## IX. Conceptual Blocks:

We have spoken of the grammatical grid in the patterning of a paragraph—its syntactic, lexical and rhythmic systems—as properly charts to the conceptual relation within paragraphs. What we have been saying is that grammar—syntax, lexicon, and rhythm—should set the conceptually important beside the conceptually important, the conceptually insignificant beside the insignificant, that it should provide us with a sense of the focus of the writing. This business of placing rhetorically can happen either within or between sentences. What do we place? We have mentioned generalizations and examples. In Professional Paragraph I, we find, in Sentences 1 & 2, generalizations together with catalogues specifying the range of the class described in the generalizations:

general class

| | |
|---|---|
| a. all Christian art | b. architecture, sculpture, painting music, craftsmanship. |
| a. Protestantism | b. i.e. the "Protestantism" of Germany, England, Scandinavia, and the United States. |

Sentence 3 of Professional Paragraph 1 is simply an assertion about history, a description; and Sentences 4 & 5 specify the logical (facts) and rhetorical level at which the remarks are to be taken. Thus, the paragraph includes statements which are

(1) generalizations.

(2) statements of range of generalization.

(3) historical assertions (descriptive-narrative statements).

(4) descriptions of the logical function of previous statements.

(5) statements of the rhetorical function of statements.

Professional Paragraph II seems to go, after Sentence 1:

- (2) general statement (which is different from a generalization).
  - (3) specification of meaning of general statement.
- (4) general statement.
  - (5) specification of meaning of general statement.
- (6) general statement.
  - (7) specification of meaning of general statement.
    - (8) specification of meaning of Statement 7 in terms of a metaphor.
      - (9) conditional statement.
        - (10) generalization.

Professional Paragraph III seems to be built of blocks of words and specified uses or referents of words; Paragraph IV of examples of words of a certain kind--(label and equivalent higher key label )--and indications of the contexts in which they are used. Professional Paragraph V involves the presentation of a concept and the illustration of its 'range' by a pointing to what is outside and what within; Paragraph VIII we have already analyzed into generalization, qualification, examples, generalization, qualification. And Paragraph IX is almost all a series of conditional statements.

What we have tried to do here is to show the silliness of the methods of paragraph development as traditionally described: cause-effect, generalization and particulars, and so forth. In our Grade 11 unit, we looked at a few two level paragraphs where the first sentence was a generalization and the remaining sentences were a syntactically coordinate series of buttress examples or reasons or illustrations given to support the 'truth' of the first sentence. Not many paragraphs go this way. We also looked at a series of paragraphs--most of them primarily descriptive and narrative, setting a scene or telling a story, in which dependent sentences followed dependent sentences without any observable symmetry among the sentences, each adding its unique set of details in its unique syntax.

But most paragraphs in essays written by intelligent men to persuade intelligent men to a new point of view are not so simple as the former (two level) or so lacking in symmetry between the inner parts of sentences as the latter. They, like Christensen's multi-level sentences, move from generalization to specification of the generalization's range to example to metaphor to further generalization to example and so forth--back and forth in quite complex ways. Using the vague vocabulary for identifying kinds of statements--as to conceptual 'weight' or 'function'--which we have so far used, we may point out the conceptual blocks which commonly go into the building of essays:

(1) Generalizations (statements about a whole class of objects)

(2) Conditional statements: if such and such is the case. . .then such and such is or should be or will be.

(3) Range statements: statements about the range of a generalization--i.e. exceptions, indications of scope of class, etc; qualifications of a generalization.

(4) General statements: broad, vague statements which obviously require nailing down.

(5) Specifying statements: statements which serve to nail down the meaning of a word or phrase in a general statement by giving a more particular restatement of it. One could probably establish a subgroup here to include metaphorical specifying statements.

(6) Usage statements: statements which specify the meaning of a word or group of words and the contexts in which it has been used or will be used in the essay.

(7) Citation statements: citation of source, author, etc.

(8) Examples: offered as support for a generalization. The example or examples may indicate that a generalization is probably correct in that, in flipping through a few cases, instances of a class, one always comes up with the same conclusions (i.e. Protestant countries--Germany, the United States, Scandinavia--illustrate the decline of art in Protestant countries, or they may be negative examples which, eliciting one or two exceptions to a generalization, support its basic unsoundness.) Inductive evidence as offered in an essay almost never covers a representative sample systematically and very, very seldom covers a whole class. (Cf. Grade 10, Induction and the Whole Composition.)

(9) Reasons offered as support for an assertion.

(10) Causes: Elicited for an effect (or effects derived from a cause).

(11) Evidence: Given in support of a hypothesis

(12) Descriptive-narrative statements: These simply carry ahead a chronology.

(13) Statements of logical function: i.e. of a previous statement.

(14) Statements of rhetorical function: i.e. of a previous statement.

(15) Structural statements: statements spelling out--laying bare--the structure of an essay, indicating what has just been said, what will next be said, etc.

We might add to the list; the first four kinds of statements may be regarded as the bones of an essay, 5-6 as the ligaments, 7-12 as the flesh, and 13-15 as indicating its form and pressure. Christensen speaks of supportive sections in paragraphs--sections which give support to an essay's argument--and strategic sections--sections which say where it is going; 1-12 above are primarily supportive; 13-15 are primarily strategic.

Questions:

(1) Go through the professional paragraphs which you have looked at thus far and classify their statements in terms of 1-15 (Supra). How do the pros use statements classified in 13-15 above?

(2) Chart the relationship between conceptual and grammatical structures in Paragraphs 1-7 as we did for Paragraph 8, beginning now with conceptual structure and moving to grammatical systems. Write paragraphs in which the statements display the below 'conceptual grid' and then try to find the ordering of syntactic, lexical and rhythmic systems which are best suited to them.

A. Generalization
    Range Statement
        Example
        Example
        Example
    Lower level generalization
        Example }
        Example } one sentence
        Example }
    Lower level generalization statements
        Example }
        Example } one sentence
        Example }
    Statement of logical function (of lower level generalizations or examples)

B. General Statement
        Specifying Statement
    General Statement
        Specifying Statement
            Metaphorical Specifying Statement
    General Statement
        Specifying Statement

C. Structural Statement
    Structural Statement
    Structural Statement

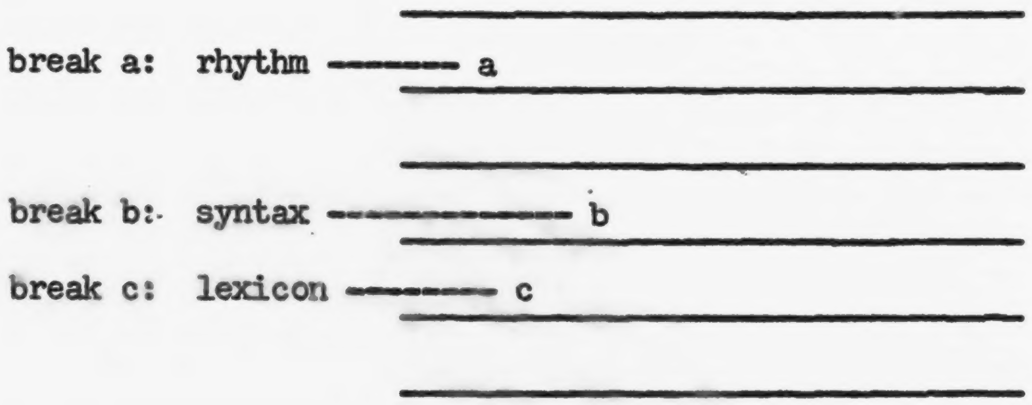
General Statement (or Assertion)
    Reason
    Reason
    Reason
Statement of rhetorical function of reason-giving

D, E, F. Now using these building blocks, construct your own patterns; write rough paragraphs to go with them, and make their systems drive home their 'order.'

X. System Shift from Paragraph to Paragraph: Where to Break Paragraphs:

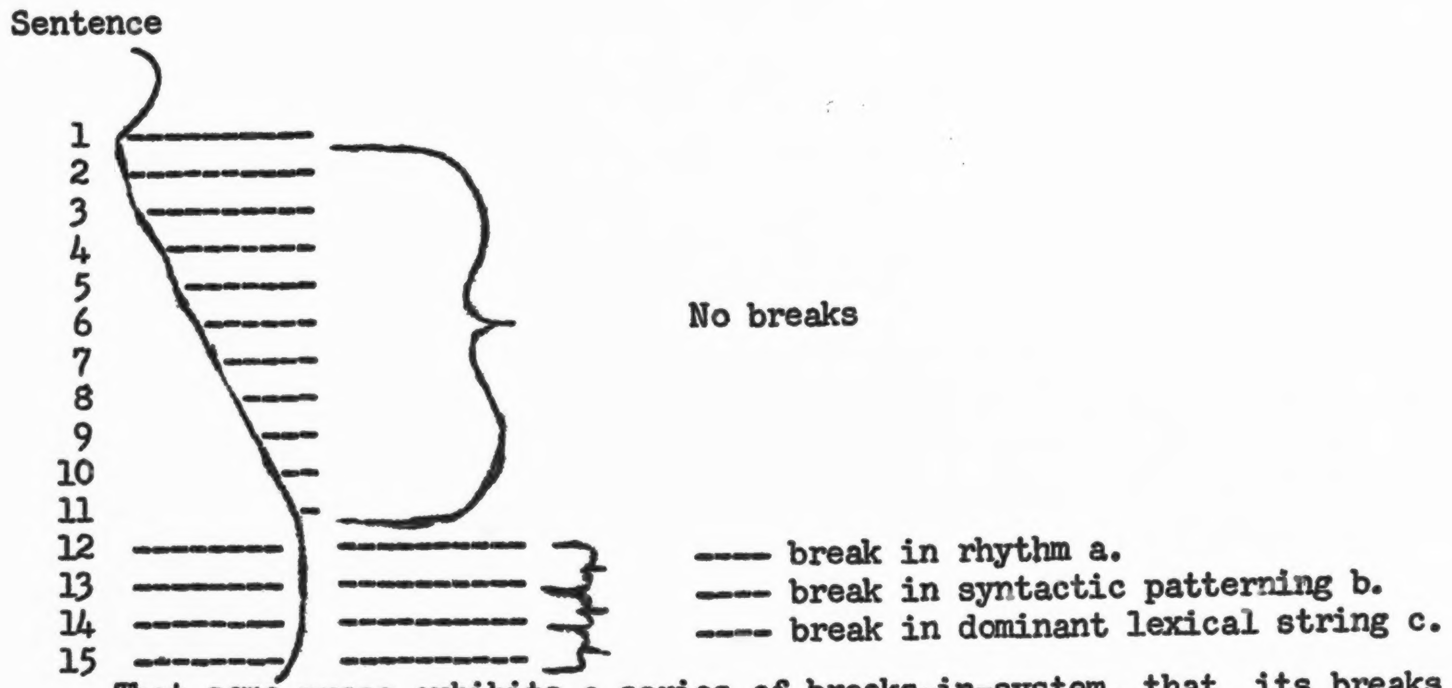
Thus far we have asked questions about how lexical, syntactic and rhythmic systems work within paragraphs. But if paragraphs are really separable units, they ought to display differences of system from paragraph to paragraph. That is, we should be able to show that paragraphs are little chunks separated from the surrounding little chunks by something more than an arbitrary placing of a paragraph in a written text before we type it up with indentations.

We suggested in the eleventh grade syntax and rhetoric unit one marker of paragraph division--that is, the fact that the first sentence of a paragraph is often syntactically or lexically independent whereas its followers are often dependent. But that is not always the case. It may be useful to think of the process of paragraphing as like looking for the end of a wave. One has the sense in looking at a wave that one knows where the middle comes but not the ends. So it may be with paragraphs. In experiments which have been tried with having a large number of people paragraph unparagraphed prose, it appeared that generally people would say, "Well, I know that the paragraph division could not fall between sentences 1 and 2, 3 and 4, and so forth up to 11 and 12, but it could fall between sentences 12 and 13, 13 and 14, or 14 and 15." This happens partly because what we have called "strategy sentences" often can fall at the end of one paragraph or the beginning of the next. One system may shift and another may continue. We may find, instead of the neat symmetry among systems which we found in our analysis of Professional Paragraph I, a staggering of breaks:



Here obviously the intuition of writers will vary; a writer who gives rhythm more weight might break at a while one who gave lexicon more would break at c. Or a lesser break in rhythm might also come at c and that might determine the matter. Before a and after c one might well have five sentences 'stuck' so closely together as part of a system that no one would think of tearing them apart with an indentation. It would be like sawing off a door a foot from the edge instead of taking it off at the hinge. So somewhere in the area of breaks a, b and c one has a sense that the end of the wave must come--though where may be partially arbitrary.

One may represent the wave idea like this:


Sentence
1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
No breaks
---- break in rhythm a.
---- break in syntactic patterning b.
---- break in dominant lexical string c.

That some prose exhibits a series of breaks-in-system, that its breaks come as the ripples in the trough of a wave, may account for our sense that some of its indentation is 'arbitrary.' Often, however, it is to a writer's advantage to signal major changes in the direction of his argument through his paragraph. This may mean two things:

(1) Making obvious changes in syntactic pattern, dominant lexicon, and/or rhythm at certain points to emphasize the 'chunking' off of pieces of prose.

(2) The setting aside of the first sentences of paragraphs as sentences of a special order, perhaps through the establishment of independency or through the establishment of a special order or system among first sentences of paragraphs.

To understand what we are saying here, let us look back at one of C. S. Lewis' paragraphs (Professional Paragraph IX) in the context of the paragraphs which go before and come after.

Paragraph I:

At this point it is tempting to try whether Naturalism cannot still be saved. I pointed out in Chapter 2 that one could remain a Naturalist and yet believe in a certain kind of God--a cosmic consciousness to which "the whole show" somehow gave rise: what we might call an Emergent God. Would not an Emergent God give us all we need? Is it really necessary to bring in a super-natural God, distinct from and outside the whole interlocked system? (Notice, Modern Reader, how your spirits rise--how much more at home you would feel with an emergent, than with a transcendent, God--how much less primitive, repugnant, and naif the emergent conception seems to you. For by that, as you will see later, there hangs a tale.)

Paragraph II:

But I am afraid it will not do. It is, of course, possible to suppose that when all the atoms of the universe got into a certain relation (which they were bound to get into sooner or later) they would give rise to a universal consciousness. And it might have thoughts. And it might cause those thoughts to pass through our minds. But unfortunately its own thoughts, on this supposition, would be the product of irrational causes and therefore, by the rule which we use daily, they would have no validity. This cosmic mind would be, just as much as our own minds, the product of mindless Nature. We have not escaped from the difficulty, we have only put it a stage further back. The cosmic mind will help us only if we put it at the beginning, if we suppose it to be, not the product of the total system, but the basic, original, self-existent Fact which exists in its own right. But to admit that sort of cosmic mind is to admit a God outside Nature, a transcendent and supernatural God. This route, which looked like offering an escape, really leads us round again to the place we started from.

Paragraph III:

There is, then, a God who is not a part of Nature. But nothing has yet been said to show that He must have created her. Might God and Nature be both self-existent and totally independent of each other? If you thought they were you would be a Dualist and would hold a view which I consider manlier and more reasonable than any form of Naturalism. You might be many worse things than a Dualist, but I do not think Dualism is true. There is an enormous difficulty in conceiving two things which simply co-exist and have no other relation. If this difficulty sometimes escapes our notice, that is because we are the victims of picture-thinking. We really imagine them side by side in some kind of space. But of course if they were both in a common space, or a common time, or in any kind of common medium whatever, they would both be parts of a system, in fact of a "Nature." Even if we succeed in eliminating such pictures, the mere fact of our trying to think of them together slurs over the real difficulty because, for that moment anyway, our own mind is the common medium. If there can be such a thing as sheer "otherness," if things can co-exist and no more, it is at any rate a conception which my mind cannot form. And in the present instance it seems specially gratuitous to try to form it, for we already know that God and Nature have come into a certain relation. They have, at the very least, a relation--almost, in one sense, a common frontier--in every human mind.

(1) Analyze the system of dependency in these three paragraphs and subject them to a Problem III style analysis. Analyze shifts in dominant syntactic and lexical patterning from paragraph 1 to 2 and 2 to 3.

(2) Analyze the relationship between Sentence 1 of Paragraph I and Sentence 1 of Paragraph II. Could the two sentences be written together as follows, "At this point it is tempting to try whether Naturalism cannot still be saved, but, I am afraid it (i.e. Naturalism) will not do." If Naturalism is not the antecedent of the first 'it' of Paragraph II, what is? If it

is, what does that tell you about the author's dependence on your seeing initial sentences of paragraphs as belonging to a separate grammatical order so that sentences in this 'order' can combine as single grammatical units across extensive intervening material? What if all of the sentences between Sentence 1 of Paragraph I and Sentence 1 of Paragraph II were in parentheses?

(3) If Lewis had written as the beginning sentence of Paragraph III, "There is a God who is not part of Nature," would he have been writing an independent or dependent sentence? What does the "then" of this sentence signal?

(4) Lewis might have written, "At this point, it is tempting to try whether Naturalism cannot still be saved, but I am afraid it will not do; there is a God who is not a part of Nature." Comment on the relationship to one another of the three original sentences welded into this sentence and on the difference between their grammatical relationship to each other and to the succeeding sentences in the paragraph which they head.

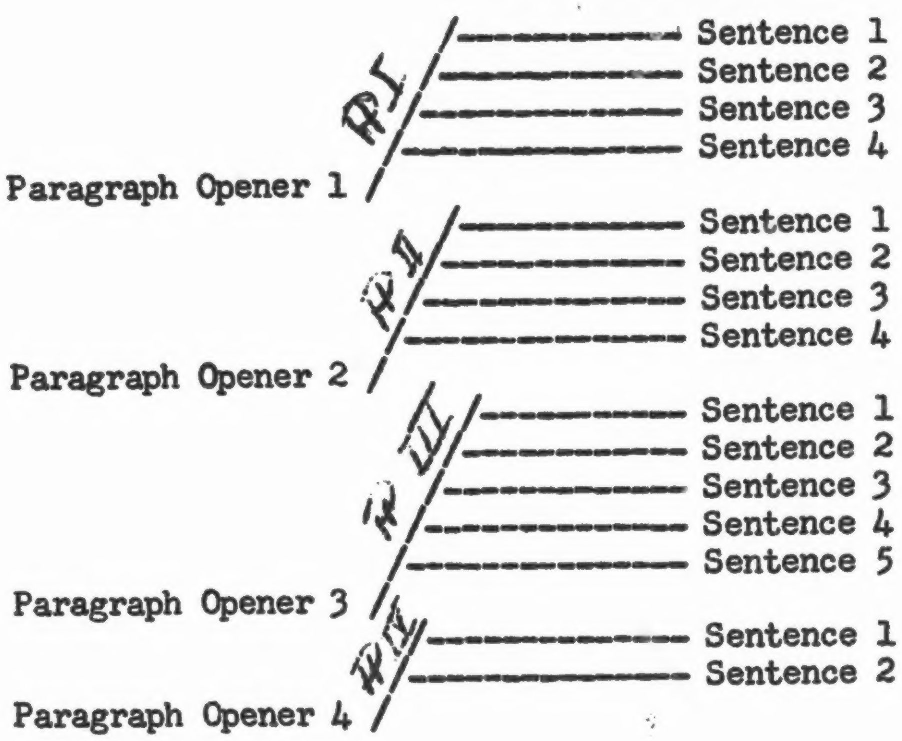
(5) Take another writer of professional prose such as Lewis and see if you can observe:

a. Contrasts in system which separate paragraphs as "chunks" or "waves."

b. Grammatical devices which set off the first sentences of paragraphs of related to one linked to one another and not only to the sentence which goes immediately before each or immediately after.

## XI. System and Paragraph Openers:

We focused up to the last section on the internal or domestic relationships between sentences in the paragraph; in it we looked at what happens within and between paragraphs. We will now turn to an examination of their external or foreign relations, and concern ourselves not with binding devices, but with the signals that writers use to separate one paragraph from another. That is, we will attempt to answer the question, "Are there signals aside from indentation, aside from changes in system or the creation of special grammatical interrelationships among first sentences of paragraphs that suggest the beginning of new paragraphs?" There are certain words and certain structures that seem to indicate where paragraphs ought to be, and these "signals" often accompany a change in the method of binding paragraphs together. Moreover, sentences which open paragraphs may constitute, as our last section suggested, a special 'order' of sentence, and sequences of paragraph openers are sometimes related to one another as sentences within a paragraph are related: through sequential and referential dependence (the example above), through repetition or appositive expansive devices. One sometimes finds a series of coordinate or nearly coordinate sentences as paragraph openers. In such cases one finds systems within systems, segments of an essay as built follows:


Sentence 1
Sentence 2
Sentence 3
Sentence 4
¶I
Paragraph Opener 1
Sentence 1
Sentence 2
Sentence 3
Sentence 4
¶II
Paragraph Opener 2
Sentence 1
Sentence 2
Sentence 3
Sentence 4
Sentence 5
¶III
Paragraph Opener 3
Sentence 1
Sentence 2
¶IV
Paragraph Opener 4

Consider the following:

A. Paragraph opener systems:

1. Look through the following list of paragraph openers. Analyze each group of paragraph openers as you would a paragraph, using the tools provided above: i.e. look for systems of repetition, coordination etc. which tie the sentences to one another in a system. Then imagine a sequence of paragraphs which might be attached to the interrelated paragraph openers.

a. In a group of paragraphs in the middle of an essay, one may find the following phrases opening paragraphs:

(1) The object of our scrutiny pleads for definition
(2) This definition excludes many individuals. . .
(3) The definition also excludes the majority of readers. . .
(4) The definition also excludes creative writers and artists. . .
(5) The role of the intellectual must also be distinguished from that of the politician. . .
(6) Finally the definition separates the intellectual from the saint, the prophet, the revolutionary. . .

b. Here is another series

(1) Liberalism's principal role throughout the 19th century was to serve as a solvent for the older social institutions.
(2) As a social solvent Liberalism destroyed. . .
(3) As a solvent, it tended to make man. . .
(4) Liberalism proved to be a strong solvent. . .

c. Still another series

(1) Achilles' preeminence is highlighted
(2) Achilles himself is the last to deny
(3) Achilles shows this consciousness

d. Still another:

(1) Certain professions have yielded few national idols
(2) The scholar. . .as a type has never kindled the American imagination
(3) The saint. . .
(4) No physician. . .
(5) The law has trained. . .

e. Still another:

In the same essay, one finds another series:

(1) First of all,
(2) Secondly,
(3) His third and most important characteristic

Note: In addition to the repetition of a key word or term in the opening sentence, other signals also come into play here.

Series a: In each of the paragraphs in this series, the major binding device, in each paragraph is a pronoun chain. When the "key" term or word is repeated, it is repeated in connection with another class of things, and therefore, the referent of the pronoun changes.

Series b: In series b, the last sentence of each paragraph concludes with a sentence that contains one of the following markers: "Hence," "Then," "Consequently"; we have, as it were, a series of parallel paragraphs.

Series c: What happens in b also happens in c; the last sentence of the first two paragraphs use the markers "thus" and "in fact."

Series d: The substitution of a particular profession for "certain professions," is accompanied by a break in a pronominal or nominal chain.

Series e: The numerical signals are accompanied by a change in the pronominal or nominal chains.

f. In another essay, one finds these openers.

(1) Language is thus. . .
(2) Language also influences. . .
(3) A rather outrageous travesty. . .
(4) Semantics, then, is concerned with language
(5) Words, the smallest units of speech

g. In another

(1) As the years passed. . .
(2) During all this time. . .
(3) Meanwhile. . .

h. In another:

(1) The earthworm
(2) Slowly the earthworm
(3) There is small variegation in the patterns of the earthworm's
(4) Sometime before it dies, the worm must
(5) An earthworm

i. In another:

(1) The Bible, then, is a collection
(2) The language of the Bible
(3) The Bible belongs
(4) To all English-speaking peoples, the Bible
(5) And lastly, the Bible

Find additional sets of openers in the work of professional writers which are parallel in kind to series a-i; look at their relationship (1) to the sentences which follow in the paragraphs which they head; (2) to the pattern of argument in the paragraphs which they head.

B. Other paragraph openers: Other bits of lexicon or combinations of lexicon and syntactic patterns seem to operate conventionally as signals of separation between paragraphs.

1. It: "It" often occurs as an indefinite pronominal subject in the first sentence of a paragraph. But it is usually accompanied by other signals. The first of these is a word or phrase that refers to the rhetorical strategy of the writer, that is, a word or phrase that informs the reader exactly what relationship the paragraph opened by such a sentence has to the argument presented.

(1) It will be well in this place, however, to sum up once and for all
(2) It follows that
(3) It may be remarked in passing
(4) It is hardly necessary to add
(5) At this point, it is necessary
(6) It is worth remembering that

Find additional examples of this usage, and try to be clear about where it might be appropriate in your own prose.

2. It + aux + "not": This construction functions much like the previous one; the author clarifies for his reader what he is saying by telling the reader what he is not to be taken as saying:

(1) It is not suggested
(2) It must not be imagined
(3) It must not be supposed

3. It + adjective or adverb qualifying thought:

a. The use of "it" together with an adjective or adverb that qualifies the rest of the statement signals, almost without exception, the beginning of a new paragraph. This construction may be combined with a marker such as "But" or "And."

(1) It is, of course,
(2) It is obvious to begin with
(3) It has doubtless
(4) It is doubtless
(5) It is obviously unfair
(6) It is, of course, easy. . .

4. "It" and marker:

(1) It would be foolish, however
(2) Now, it is here
(3) But, it would be unfair
(4) Thus, it is that
(5) It is to the machine then and not to
(6) Hence it is that

5. It and "this"

(1) It is in this realm
(2) It is partly because of this blind spot
(3) It is for this reason

(Note: Although the above divisions account for most "It" openers, there are some such openers that occur that have not been categorized--these are few, however. You may wish to find additional examples of each of these kinds, watch what purposes they serve for the writer and see if you exploit, or could exploit, these stock openers for the same purposes.)

6. "This" and "That" paragraph openers: As we have seen, "This"and "That" as demonstrative pronouns or adjectives often function as binders within the paragraph. They may also function as signals of separation. When they function as signals of separation, they are accompanied by other devices. If a demonstrative is a signal of separation, functioning as a pronoun and standing alone, it usually refers to an entire segment of the preceding paragraph (See 6 and 13 above). The demonstrative also functions as a signal of separation when it is accompanied by a marker--a phrase or word like, "of course," or a word like "all."

(1) All these circumstances are absent in marriage in the U.S.
(2) All this, of course, is platitude in America,
(3) But that is a speculation. . .
(4) This attitude does not

(5) However, at present that is not done
(6) This has its good side and its bad
(7) Nor is this a misfortune for the companies in question
(8) This is not the whole story
(9) This is the megapolis. . .
(10) All this movement. . .
(11) This is almost a description,
(12) These machines are perhaps—
(13) This brings us to the problem at hand.

7. We will note here, without any examples, that the question often serves as the initial sentence of a paragraph.

8. Phrases or sentences indicating similarity and difference: Often times a paragraph uses an opener that suggests a continuation of the preceding paragraph either by explicitly indicating that it is taking up a thing similar to that dealt with in the previous paragraph or by suggesting that it is taking up a thing quite different from that dealt with in the previous paragraph. In the examples below you will notice that the words "similar," "different" and "so" appear frequently.

a. Phrases or sentences indicating similarity and differences:

(1) Not so with language,
(2) A converse instance may be given,
(3) We may contrast this. . .
(4) Mammals are no better
(5) So it was with his death,
(6) American culture is basically different than this.
(7) Measure, proportion, symmetry are similarily the guiding lines of both architecture
(8) Social, economic, intellectual conditions work in similar fashion
(9) As among these, so among. . .

9. Other and Another. The words "other" and "another" sometimes appear in the first sentence of paragraphs, especially when there is a series of paragraphs each of which constitutes an example of a general statement.

(1) One other
(2) In Book V, Aeneas is found with another crisis
(3) a. Liberals made another mistake. . .
    b. Liberals made another serious mistake. . .
(4) There is another quite different

10. More and most, Better.

a. The use of comparative or superlatives in the first sentence of a paragraph also sets it off.

(1) the most important
(2) more surprising
(3) In Beowulf. . .is certainly better,
(4) In the epoch of Beowulf, an Heroic Age more wild

11. The short sentence as rhetorical marker:

a. Earlier we noted that "It" + "to be" verb + clause often introduces a paragraph and that "it" often appears together with a phrase or word referring to rhetorical strategy. Some paragraphs use a related opener: a short sentence that functions as a comment on the rhetorical strategy; we touched on strategic sentences in dealing with conceptual structures (supra). Here are some examples of short strategic sentences which are used by pros as paragraph openers:

(1) Here a word of warning is necessary.
(2) I will start with the shocker
(3) Now let me give you the other side of the medal.
(4) Let us proceed from clothes to the equipment of daily living.
(5) I have nearly finished.
(6) I return to the Army.
(7) I exaggerate, of course.
(8) A single example may help us here.
(9) Thus we come to the great distinction between Education and Scholarship.

Exercise:

(1) You may wish to examine some essays by professional writers of expository prose in order to see if you find other openers typical of paragraphs. The above list is by no means complete; it does not account for every paragraph that has been or will be written. If you find other kinds of openers occurring, add them to the above list. If you find a system binding together the openers as a separate 'order', analyze the system. Then look at your own essays to see if you can do a better job of signalling the separation of paragraphs from one another and the order which exists among them through grammatical devices.

At the beginning of the unit, we suggested that professional prose differs from talk or from the writing which ordinary unskilled writers do in the degree of plannedness, the self-conscious exploitation of the resources of grammar as a guide to 'content', which it displays. We looked at "plannedness" and system in the syntax, lexicon, rhythm, and signalling of paragraph divisions in professional prose. Now it is time that we should test our hypotheses about the differences between talk, writing and good writing by looking at four full length essays, the first an essay by a professional writer; the second and third, essays by students writing for an English class; and the fourth, a speech given from very sketchy notes by a teacher and for teachers.

All four essays work with somewhat similar kind of problems, that is, they "describe the character of" something. The first essay is an essay by D. W. Brogan, the British essayist. You have already looked at some of the paragraphs in his essay in the earlier analysis. Now to look at the whole thing. One should look at the essay remembering that Brogan wrote it to be read aloud--as a speech in a lecture series given to an American audience. And it does help to imagine a British voice saying the essay. You can identify places where Brogan's manner, his ethos, depend on the fact that he is British--with all that entails--and his audience American.

Brogan's essay treats many of the works which you may have read in your English course, and it raises many of the issues which the Nebraska curriculum has attempted to raise across several years as it has dealt with American popular culture, with the mythos of the Western and of an American Eden; as it has set American beside British and world literature; and as it has referred constantly to the Bible and Homer. The essay also raises questions as to how much one can teach--of composition or literature or any other art--and how much must be soaked up from the culture. Whether you agree or disagree with the essay, it might--for the issues it raised--be a fitting conclusion to the study of the Nebraska curriculum. But we wish to look at it as "composition engineers," not as "philosophers."

First, read the Brogan essay, the two student essays, and the teacher's speech quickly, soaking up in intuitively the 'differences' among the four ways of writing.

45-56

# THE CHARACTER OF AMERICAN CULTURE

by

D. W. Brogan

## The Character of Calvinism

1 John Calvin was a leader in the Protestant Reformation although he was from the second generation of reformers. During the Middle Ages the Catholic Church had been the unifying body for the people. It was the only place for learning during the Dark Ages. The Church became too powerful. Some of the people became dissatisfied with the policies of the Church. These people started a reformed movement. Martin Luther was the first reformer. He never thought of a complete break from the Catholic Church but only to reform some of its ideas. It was not a united reformation for there were two Protestant branches. The Evangelical Lutheranism group was headed by Luther and Melanchthon and the Reformed Church was led by Calvin, Zwingli, and Knox. Calvin and his beliefs were a major factor in the Protestant Reformation.

2 John Calvin was born on July 10, 1509, at Noyan in Picardy which is sixty miles from Paris. His ancestors had been bargemen but John was raised in an aristocratic society. At fourteen he attended the University of Paris. Even as a small boy he was deeply religious and frowned upon low moral standards. He studied law but turned to theology. Calvin's first book was published in 1534, with his comments on Seneca's De Clementia. He became interested in humanism as did many other people at that time. He wrote in Latin although he had studied Hebrew and Greek quite extensively. Upon leaving Paris, he went to Basal which was a great Protestant center. He went there to help in the Reformation since he did not like the restrictions of Catholicism.

3 Calvin's system consisted of "...human impotence, unconditional predestination, limited atonement, irresistible grace, and final preservance." According to Calvinism, God rules the universe, man must rely completely on Him, man is unable to save himself, and man is totally depraved. Total depravity is the doctrine that God chooses to save a certain few from "the fiery pits of Hell". Predestination is the doctrine that even small babies can be damned by God without any hope of changing His decision.

4 Calvin wrote a book called The Institutes of the Christian Religion which he revised several times before he died. This book contains his beliefs. It is considered one of the finest books to come out of the Reformation.

5 Calvin loved the scriptures as he felt it was God's association with the universe and man.

> Calvin held that although the essence of God transcends all human thought, something of a knowledge of God is to be had on one hand through observation and study of the orderliness of the universe which He has created, both the stars and the symmetry, beauty, and use of the human body, and on the other hand through the scriptures.

Calvin placed God as the Creator and the maintainer of the universe. He believed that God is sovereign in it.

6 Calvin believed that man was God's finest creation and that man was made in the image of his Creator. The image of God is in the soul. This soul has intellect to decipher good from evil, morality from immorality, and injustice from justice. Total depravity follows the time of Adam since he committed the "original sin" which has made man impure.

7 Calvin believed that Christ truly fulfilled the anticipation of the Old Testament. Christ became the conqueror of death by his resurrection and removed the age old curse on man for his sin.

8 Calvin believed that salvation comes through repentance and faith. Prayer is also an emphasized factor in his belief. Although no one is worthy of speaking directly to God, He has given Jesus Christ to man to intercede.

> When Jesus Christ was still not revealed in the flesh, He was already the Mediator, and all the patriarchs of old could approach God only when they were guided to Him by the Savior and when the Savior enabled them to find grace in the presence of God....

9 The original officers of the Church were apostles, prophets, pastors, teachers, and evangelists. In Calvin's beliefs he added the deacons to handle the money and to give it to the poor.

10 John Calvin made more contributions to man's well being than any of the other reformers. He was active in education, in confirming democratic government in both the church and state, and helped lay the foundation for the destruction of the divine right of kings. He had man represented in parliaments and in church councils. He encouraged the rise of capitalism. Calvin made Geneva the center of the reformed religion. Farel and Calvin formed a model community there but after a few years they were dismissed. Calvin went to Strassburg where he preached to French refugees. He disciplined his congregation according to his convictions. When the political situation became more favorable, he went back to Geneva. He improved community morals, encouraged education, founded the University of Geneva, and encouraged commerce and the lending of money.

11 Calvin's religious beliefs and the beliefs of the other reformers marked the beginning of various Protestant denominations. Calvin is particularly associated with the Presbyterian Church, Luther with the Lutheran Church, and Knox with the Methodist Church. Many more denominations were started as a result of the work of other reformers.

# "The Character of Satan's Temptation Speech"

/To follow this essay, the reader should refer to his text of Paradise Lost, Book IX, ll. 679-735/

1 Who could be better qualified to use a divided tongue than the first serpent? Perhaps it was he who first gave Mankind the first lesson in the art of persuasion. Be that as it may, Milton used the Tempter as the mouthpiece for exampifying his skill in handling persuasive rhetoric.

2 Milton presents in Satan's "Temptation Speech" (Paradise Lost, Book IX, ll. 679-735) the four major divisions of classical rhetoric (an introduction, a statement of case, a support for the case, and a conclusive final) as a framework in which to organize his persuasion, the results of which left Satan and not Woman with the last word.

3 The introduction to this famous bit of strategy begins with line 679 and continues through line 683.+ These lines are introductory because Satan is addressing the Tree as the Mother of Science and verbalizing some generalities which express his conceit. Line 684 begins the statement of case or argument. Satan is here telling Eve to eat of the forbidden fruit because God surely wouldn't destroy them for such a minor crime as eating a piece of fruit. The Tempter, at this time, places some doubt in Eve's mind as to whether or not death is real. His support of his case begins on line 705 with, "He knows that in this day. ..." To further support his contention, he goes on to tell the Mother of Mankind why God doesn't want them to partake of the fruit, arguing that God is jealous and afraid of them. Satan concludes his persuasive speech in lines 722 through 732 when he informs Eve that the Tree gives knowledge of good and evil. Eve, if she is to be wise, must reach out, pluck the fruit, and eat it.

4 The tactic worked well on Eve for she was gullible. Satan understood her vulnerability and played upon it when he told her that God wouldn't really mind if she and Adam ate the fruit. Satan knew Eve was more vain and naive than intelligent and rational, so his argument flattered her by making her feel as capable and intelligent as Adam. Satan knew Eve would be attracted by the beautiful, so he presented himself to her as beautiful and after winning her admiration, set himself up as testimony of what eating the forbidden fruit did for him. He was beautiful and he did not die. Eve would be a goddess and not die. She in turn began to think that to desist was foolish. Since Eve was vain, it didn't take much to convince her that God wanted to keep her ignorant so that she would not be the equal of Adam, and so that she would worship God not through knowledge but with blindness. Satan led her to believe that it was unkind of God to keep her and Adam ignorant so they would worship as slaves and not from freedom of will. Satan adds conviction to his argument by commanding Eve to eat of the Forbidden Fruit.

5 Not only did Satan use a method of presenting his facts in a most convincing way; but to make sure his prey did not escape, he resorted to what today would be termed the devices of the propagandists: name calling, glittering generalities, transfer, testimonial, and card-stacking.

These he used not as organizational devices but as a way of speaking. For example, he began his speech by using a name calling device early in the argument when he referred to God as the "Threatener." He didn't use this device again for he achieved the results he was seeking without over-doing a good technique. When Satan promised Eve "Godhead" he was obviously trying to persuade her to his way of thinking with glittering generalities. He really had no means of assuring her that she would become a goddess if she ate of the Tree of Knowledge. It will be remembered that Eve was a bit hungry at this time of day; therefore, transfer of her desire for food was easily changed to desire for the fruit. As for testimonial, as mentioned before, Satan himself endorsed it and was supposedly the living example. Satan quite likely used the card-stacking method of persuasion to gain his objective. He did this by merely distorting facts and omitting details. His entire speech is an example of this tactic.

6 To further strengthen the argument, Milton resorted to clever use of words that added to the effectiveness of the argument by appealing to the senses. For example he used alliteration, "touched and tasted; fair fruit" and monosyllabic words such as ". . .ye shall not die. How should ye? By the fruit? It gives ye life." Such simple, short words would not be misunderstood by the naive Eve.

7 Satan's argument is illogical, but Eve, whom Milton has portrayed as having an illogical mind and an unconditioned will-power as compared to Adam was the logical target for Satan's method. Satan manipulated Eve much as modern advertisers today manipulate a gullible public.

# The Character of Composition Study

i want to make this something less than a lecture more like thinking aloud i will not be presenting to you conclusions about composition which are fixed since we know little about composition which can be said to be fixed my humility differs from that of your previous speakers they know their area linguistics literature or whatever and are delicate enough to suggest that they dont know it such humility has a fine rhetorical touch but the ignorance which i profess is not feigned i know my own area literature i dont know the area which my talk will concern composition and i dont know that area primarily i suspect because not much is known in the area hence i should like to concern myself with the simplest of questions is composition a study and if it is a study what kind of study is it i have a good reason for beginning so simply my reason can perhaps be understood if you will put composition beside language and literature we know what the study of language is the study of sounds word forms sentence forms the uses and meanings of ordinary language we know of scholars such as sapir bloomfield chomsky and pike who study or have studied these areas and we know the names and content of some of the books where they present their findings and likewise we know what the study of literature is the study of fictional modes and their uses in various cultures we know what people do with stories how they use them to represent their ideals what cultures have loved what individuals in a culture have been loved and held up to group admiration we know that we tell stories and write poems to tell one another things which we couldnt tell if at all directly you can think of important literary scholars studies of literature and you can think of satisfactory even rigorous textbooks which deal with language or literature but try to think of an important composition scholar try to think of an important composition study try to think of a text if you do think of what are sometimes called composition texts you will discover that they cover a great variety of subjects drill in mechanics usage creative writing logic semantics speaking before a group figurative language and so on one gets from such books no sense of what may be called a body of knowledge or a discipline and precisely because scholars and scholarly studies have not discovered either i would like to try to suggest what the area which we might call composition might look like if it did exist let us say that i have a dragon on my map for this area now and i would like to imagine a continent though we may not know what composition is we can paradoxically have a composition program let us begin by saying that composition is writing putting things down on paper instead of saying them let us use what might follow from such a proposition first we would have a very different history and geography of composition from that which we posit for language aristotle said in his politics that this is what makes man man that he can speak the time in which he has had alphabetic writing writing in which there was implicit a systematic or semi-systematic relation between phoneme and grapheme is much shorter about 3000 years if you consider the geography of language you include every human culture animal psychologists would include half the animal kingdom insofar as its members use primitive signals such an integration of the human and animal worlds represents a forced and rather meaningless extension of the concept of language that all human cultures use language is so obvious as to need no support the most primitive australian aborigines men without tools without fire without domestic animals without fixed housing without almost every accoutrement we consider necessary to civilization still master a highly complex spoken language however if one considers the worlds cultures as to writing perhaps and i am making this figure up 15% of them used writing previous to the breaking out of european culture and its dominating the rest of the world from the 15th century on that is now in the 20th century most human civilizations do have writing systems but this is only a very recent development and something which has been given to them by missionaries by linguists by people who have come to them to invent alphabetic systems for them there have been some very highly developed civilizations such as some of the indian civilizations of america which had no writing systems whatsoever and had no writing now lets think of it in another way lets think of western civilization and what we know of writing in western civilization we know that there was the appearance of hieroglyphic writing first and then the appearance of hieratic writing and then the development of the idea that you could represent syllables with symbols instead of ideas and then gradually the idea that you could represent sounds with symbols and the development of what is known as alphabetic writing the spread of this alphabetic system by the phoenicians around the mediterranean its adoption by the greeks and ultimately by the romans and being passed on to us now these writing systems are very old but they teach people in the various cultures in western cultures which have known about writing those who have been able to write has been very small in ancient egyptian culture it was primarily the priestly caste and the leaders of the priestly caste and this was probably less than one percent of the population in palestine in the bible you will remember the mention of the scribes and the pharisees the scribes are those who write in ancient greece 90% of the population aristotles great culture the culture which we look up to to which we look to as the great classical civilized culture 90% of the population was a slave population and that population did not in the main write even though aristotle himself was a slave if we know that the proportion of the people who wrote in greek culture is very very small indeed there may have been somewhat larger groups in the roman culture because of the vastness of the roman empire and the need for functionaries who in a sense could transmit messages carry messages from place to place and transmit roman law out to the outposts of the roman empire there were rhetorical schools set up to teach in the art of reading and writing and transmitting this legal culture to the ends of the empire and this may be one of the reasons why rather than the road system why rome was able to organize such an extensive empire a somewhat larger spread of written literacy and in medieval times you have again a somewhat larger class the bishop and his entourage would be able to write the lord and his entourage all the people who worked for him in a governing manor most of them would be able to read and write and we have a good number of records rather vast records of certain medieval manors keeping track of what went on on the manor and the local parish priests some modern historians generally were able to read latin and to write the literate class may in late medieval times in england have extended to as wide a group of people as 40% because of the training of choir boys and so forth now and this is just a sort of side note when a late medieval person said that a man was literate by this they did not mean that a man could read nor did they mean that he could write they meant that he could read and write and that he could read and write latin and speak latin to be literate was not to be able to speak one native tongue it was to read and write the language of international civilization the idea that latin was preserved as a dead language written alone and not spoken for century after century after century after century after the fall of romans is a myth latin the language of international civilization until the 17th century it is then that it dies as a spoken language not with the fall of rome in any case you have a somewhat larger literate group within this developing literate group you can make distinctions between those who can read and those who cannot write there are a great many who learn to read but who do not learn how to write if you can think of your immigrant ancestors who came to this country quite a number of them speak english and never learned to write english and who would not write in english now what was the function of writing why is it that writing appeared why i think writing is associated with what we may call the higher forms of civilization there have been very few complexly organized civilizations which did not possess writing systems and there is a very obvious reason for this the conservation of knowledge the conservation of the traditions of a civilization of its legal social and intellectual traditions if it is not to be carried down by writing has to be carried down by memory and this means that the most intelligent members of the culture spend most of their time memorizing this is why in homeric culture you have tremendous feats of memory that is in homeric culture you have men who can recite whole poems the length of the iliad and the odyssey without being able to write obviously you have historians the historian of the tribe who can recite the whole history of the tribe and can do this apparently in some civilizations with considerable accuracy this is all that man can do in a sense that is he has to spend his whole time conserving the tradition of the civilization the great advantage of developing a writing system is in a sense we can conserve the traditions of our civilization without having constantly to worry about them having to dedicate the energies of our best minds to that conservation its there its all in the book as some semi-literate citizens like to say now its in the books so in civilizations where you have a complex tradition to be maintained and where if the purpose of the civilization is to dedicate intellectual energies of its more intelligent citizens to pure preserving but to the developing of new institutions and to adapt to functions you have writing systems writing systems from the beginning have been associated with power to be able to write has generally been to have power in a culture writing systems are associated in ancient culture with the priestly and governing classes those who maintain the religious and social traditions in medieval times i spoke of the bishop and lord temporal and their entourage there is nothing wrong with this a group has to have some people who have access to traditions who know how to conserve these laws ideals political institutions economic regulations etc and these people who know in a sense and can interpret those things who can get at the documents are those people who will necessarily have power it was just a different kind of class from the governing class which rules a culture in our time now with the coming of technology you have a demand for a new kind of literacy you have a demand for what has been called universal education and why do you have this demand why when for centuries only a small portion of the population sometimes up to 40% but during most periods less than 10% have been able to read and write do we suddenly have the demand that large numbers of people should be able to read and to write well first of all i think it is because in a technological society coming into existence in the 18th century a society which regulated itself not in terms of rituals and taboos and spontaneous folk patterns but rather according to technological ways of dealing with the environment required that large numbers of its members be able to read and to write in order to acquire the technological skills to perform these manipulations on the environment new technological societies are not in a sense self regulating you have to learn new information quickly in order to be part of an industrial class sometimes in order to develop the information the application of technology which are necessary to industrial plants you need to be able to read directions you need to be able to read the memo that come down from the boss with the disappearance of self-regulating cultures folk cultures spontaneous cultures you have an effort to create rational cultures in which people do not do what they do because their ancestors have always done this you have an effort to create cultures in which people do what they do for a good reason we stand at an interesting place in the history of civilization now for the first time in the history of civilization where it is assumed that 100% literacy is necessary this has never been assumed and it was neither necessary nor desirable before until i should say the last century and a half and not only has it assumed it to be desireable but the citizen who cannot write is pretty much an outcast and is increasingly going to be an outcast in society he is likely to be unemployed because he wont be able to handle the directions which come to him and he will not be able to give directions the so-called functional illiterates in a city like washington d.c. are not only frequently unemployed they are persons who feel that they have no role in modern society and with this goes a certain neurosis because ours is a society which depends not only on the capacity to speak but on the capacity to read and to write if one is going to survive now when we speak of the discipline of composition do we then mean that 100% literacy that capacity to write and to read which is necessary in a technological society i should say that partly i suppose that this is true that is the capacity to transform phonemes into graphemes sounds into letters is terribly important this is perhaps the most important civilized skill that we ever learn the teaching of composition is what you have always said it was teaching children to symbolize their speech what it has been from the beginning of the invention of alphabetic writing why does writing have to be taught and why does speech not have to be taught is it because speech came first and writing second in the history of civilization of course not because children hear speech they don't hear writing they do not in a sense the system of signals to which they are to respond is something which is immediately accessible to them in the case of speech this is not true in the case of writing and there are large numbers of children who hear very little of the written language at any point previous to their coming to school i suspect that is no one has read aloud to them and so the idea even that these things on the page are something that can be translated into speech and something which represents speech it is a sophisticated idea for many such children or at least it is something which is not second nature to them so that i think the first thing that we must do is to give our children a sufficiently sophisticated imaginative meaningful coherent experience with the oral language the first step in the teaching of composition is the hearing of the written language read aloud with the book in front of the child and showing him the book constantly frequently and good stuff the second step in the discipline of composition is giving the child his own set of writing symbols you have been doing this all along of course you have been teaching the alphabet teaching children how to form letters how not to make them backward teaching him that these letters do represent sounds more or less and systematically you people have been doing this for a very long time teaching the child that what he says out loud can be put on paper and what he puts on paper can be said out loud that graphemes are representations of phonemes you have been teaching them or i hope that you will teach them that punctuation is more or less a representation of the suprasegmental aspects of the language intonation patterns and so forth this is teaching composition now the second study of composition seems to me that the written language is not identical with the oral language i have given you illustrations of this already languages which are written but not spoken anymore in the world such as latin in the main such is mathematics in the main such is the language of law in the main and i can give you other instances sanskrit the priestly language of india is a written language is no longer part of a spoken culture so it is quite naive to argue that the written language is identical with the oral language it is simply a representation of the oral language moreover there are certain structures which appear in the written language which almost never appear in the oral language and these i think have to be taught to children they have to be taught to them either in their reading or taught to them directly and there has been no serious study of this the difference between the structures which appear in the written language and the structures which appear in the spoken language linguistics has been in existence for fifty years and has dedicated itself almost entirely to the study of speech and not of writing the appositive almost never appears in the spoken language except in the spoken language of peasants like myself the non-restrictive clause almost never appears in the spoken language except in the spoken language of very sophisticated people moreover and most characteristically the written language in its phonological resources in its grammatical resources in its semantic resources can be planned in a way in which the spoken language cannot i can plan for sound in a sentence i can say enny-menny-penny but unless i am writing can i compose such a phrase as the masses of the sea of the sea erupt fountain and enter to utter forever glory glory glory the ultimate sundering kingdom of genesis cried this is the kind of phonemic manipulation which is impossible can i say one misty moisty morning when cloudy was the weather i chanced to meet an old man clothed all in leather he began to compliment and i begin to grin how do you do how do you do how do you do again now this is not just a matter of planned sound it is a matter of the planning of sound in such a way as to make the intonation pattern the planning of the writing in such a way as to make the intonation pattern perfectly clear and also to evoke the gestures which go with speaking aloud i can write anyone lived in the pretty how town up so many floating bells down i can write these things because i can plan which grammatical devices i will use and which grammatical devices i will not use i can manipulate the grammar of the language i can plan the handling of the grammar of the language and of the sounds of the language so that without my presence you can hear my voice speaking without this liveliness of interplay between personalities still you have a sense of the liveliness of interplay between personalities a kind of sense of ongoingness in life a discourse back and forth though there is no one there i have to plan for this kind of thing i can plan so that without the social gesture and without the capacity to say now what did you say back there lets take that up again you have the sense that i understand that you need the teaching of composition at first is a teaching of a representation of the oral language it is second a teaching of a language which is not the oral language beyond the oral language third composition is certainly the discipline of learning how to handle extended units of discourse when i speak i speak in sentences half sentences yesses and now what linguists call mazes seldom do i have to speak more than three or four sentences in succession except when i get in such embarrassing positions as this present one and writing is just the opposite i am asked to create extended units of discourse and no one interrupts me sentence after sentence after sentence and to create these sequences so as to give you a sense that here is a whole here is something that is worth following through to the end now you will notice that this is a very difficult kind of a discipline and that office managers recognize this because they dont ask that you do much more in the way of writing consecutive sentences than you are asked to do when you speak they give you forms to fill in and you can fill them in with a single sentence they organize things for you these make very limited demands on our intelligence things are organized for us it is not required that we organize our language in units longer than a couple of sentences the most significant forms of writing i think are those forms of writing which involve our own organization of a fiction or our own organization of a sequence of ideas we have to furnish children with narrative patterns if they are to write narratives and this is why we have spoken of the fables we have to give the child these patterns not so that he learns to be an ape or monkey simply imitating but having learned the pattern so that he can use it in the same way that having learned the pattern of sentences he can use them for his own purposes to symbolize his ideals his values his meanings the moral ideals which will emerge in his fables we would hope would be different in some slight way from those of the fables that he has read the most difficult writing in the world is the handling of non-fictional structures in which we think out a problem in which we elicit our evidence in which we draw our conclusions and do this in such a way as to influence an audience of generally intelligent human beings this is seems to me is where our at least at the advanced level the secondary level responsibility as teachers of composition lie this writing not of the technical essay but of the essay in which the intelligent citizen speaks of important intellectual ideas as a man speaking to men now there are molds for essays there are ways in which you can organize essays that can be provided for children we will speak of those later if we can i think however it is not simply a furnishing of the molds for the essay that we do our most important compositional work it is in the furnishing of the question that is if these non-fictional structures involve thinking trying to discover what a certain area of the world is like how it is put together then we have to teach children how to isolate the logically significant we have to teach them to inquire and this is precisely what we have not taught them to do as teachers of english we have taught them not to inquire about language because the laws of language were something that were handed down either from god or lowth from the 18th century and they are not asked to inquire about what the language is and how its put together and what its variant forms might be what are the classes in which words fall and how do you isolate these classes what are the variations within linguistic classes dialects and so forth what are the variables we must teach children to ask coherent questions of the data to which we expose them and in our case as english teachers we expose them to language and it is not our job to teach them what language is it is our job to teach them how to ask questions about language how to think about it and then how to write how can i impose an orderly intellectual structure on this area how can i ask a question and come up with a coherent conclusion until such time as we feel that we have something to say thats worth putting down in writing and then after all that preparation is done when the time comes that we have so much that is important to say that we cant hold ourself anymore then to write and not before and finally i think the teaching of composition is teaching children to look for a hypothetical audience when children speak they speak to an audience which they know and when they write if they write at all they write for the audience of the teacher and too often the teacher has been a kind of authority and princess  a source of all beauty all knowledge and all authority unfortunately they will never again write for such an audience such a narrow audience or an audience for which they have such feelings and they will very seldom again write for an audience which they see so clearly they will write for an unseen audience and yet they will have to make judgments about what that audience is and everything they write as to sentence structure as to diction as to usage as to method of logical or fictional organization depends on their judgment as to what their audience is i think that there is no better way of teaching children to consider their audience than to ask them to consider how they would write if they were writing for themselves for their own peers to address themselves first of all to their own peer group and to discuss then with their own peer group the compositions which they have created then later to write gradually for increasingly less abstract audiences as they go up to the secondary school a hypothetical audience what kind of language do i choose what kind of punctuation what kind of logic what kind of face do i put on myself when i appear before this audience and what kind of face do children using the instruments which the highest civilizations have developed we would hope that they would learn to do this so that when they become adults they would be men speaking to men in intelligent rational ways about the processes of our civilization so that they would not simply be the victims of that civilization but also be capable of influencing it for still today power goes with a capacity to compose to think in writing and to know ones audience well enough to communicate to it what is significant in ones own thought

I. In the sections immediately previous to this, we looked at certain systematic features which may ally to one another a series of sentences opening successive paragraphs:

(1) The use of coordinate sentence structures.

(2) The use of a split sentence to head two successive paragraphs— the intervening sentences acting almost as parenthetical expressions.

(3) The repetition of a certain obvious item of lexicon (i.e. liberalism in (b) supra) or the use of appositive-expansive devices (profession; scholar, saint, physician in (d) supra).

(4) The use of obvious numerical markers in a series of openers (first, second, third, etc.).

In addition single paragraphs may be set off by one of the following obvious devices:

(1) The use of certain systematic markers of 'setting off':

a. It + a reference to the writer's past or anticipated rhetorical strategy.
b. It + auxiliary + not.
c. It is + this + noun.
d. It is + words indicating the obviousness or lack of obviousness of a point being made or attacked.
e. This or that + marker-of-summary words (This, all, all this, etc.).
f. Phrases or sentences pointing to similarity or difference.
g. Rhetorical questions.

We could add a few more devices, but they are all listed in the preceding section.

Now, given what you know about the devices used by professional writers for marking sequences of paragraph openings or individual paragraph openings, perform the following analyses:

(1) What devices from the professional repertory does Brogan exploit? All, some, which? Can you find some paragraphs in his essay which open with sentences exploiting none of the devices for opening paragraphs which we have studied?

(2) Perform the analysis described in (1) on the student essays concerning Calvin and Paradise Lost. What differences do you note? How might the sentences opening paragraphs in these essays be changed to exploit the resources available to professional writers?

(3) Now, take three paragraphs in the Brogan essay, then three in the Calvin one, and three in the Paradise Lost essay and analyze the extent to which the middle paragraph is set off from the surrounding ones by changes in the dominant lexical item (or items), the dominant syntactic pattern, or the referent of the primary pronominal chain.

In the case of the Brogan essay, use a middle paragraph which is not headed by an opening sentence which uses one of the obvious markers of paragraph opening.

II. Subject several paragraphs in the essays on Calvin and Paradise Lost to analyses of the following sorts:

(1) A grade 11 style analysis of levels of dependency, coordination, and subordination, their functioning or their failure to function.

(2) A Problem III style analysis of the use of syntactic symmetry and asymmetry (and of corresponding lexical or rhythmic features) to chart conceptual structure.

(3) An analysis of the use of lexical system in relationship to content and conceptual structure.

Do any of these three analyses suggest that the student writers are exploiting these resources of grammar which chart one through a passage of prose? How would you revise the paragraph or paragraphs which you examined to make them of professional quality? How do the students handle:

a. Repetition.
b. Symmetry.
c. Asymmetry.
d. Coordination.
e. Catalogues.
f. Generalizations and examples.
g. The repetition of such conjunctions as 'but' or 'so.'
h. Dominant lexical patterns.
i. Rhythm (i.e. does the prose sound like a 'voice speaking'?)

Can you change the student writers' handling of each of these so as to make it 'professional' in quality?

III. (1) Given what you know about devices for opening paragraphs, where would you put paragraph marks in the speech about composition? This requires that you first punctuate the speech as you think a professional would punctuate it and then that you look for places where sentences like those which open professional paragraphs appear. Do any? Where none do, leave the paragraphing ambiguous for the time being. As you punctuate the speech, you will have to make certain decisions as to where sentences begin and end in oral speech. Describe how you determine this. Did juncture and pitch, as you imagine them, always determine this for you? Did you always avoid starting sentences with conjunctions, "but," "and" etc? Do professionals?

(2) As you look at the speech, you will discover a great many phrases or structures that either need rephrasing or elimination if the speech is to form good written prose. Describe the character of these structures. Why do they appear in oral language? Do they appear in the student's written prose? in yours?

(3) Look particularly at the speaker's handling of chains of pronouns having a single reference, of verbs and their tenses, of relationships between the subject noun and the verb phrase. Which of these coordinated structures require revision if the prose is to resemble professional prose. The speaker spoke and was understood; why should the writer revise any of this stuff? Or should he? What did the speaker have available to make himself understood, resources which the writer lacked. Does lack-of-plan of this sort appear in the prose of the students' essays? in yours?

(4) Take a 'paragraph' of the oral 'prose' and subject it to the kinds of analyses described in II above. Describe the differences which you notice between

a. oral 'prose' and students' prose, and
b. oral 'prose' and professional prose.

1. Observe the difference between the professionals' use of repetition as you found it in looking at professional paragraphs I, II and III at the beginning of the packet and in a speaker's use of repetition under the pressure of the public speaking situation.

2. Observe the differences in the handling of syntactic symmetry which separate the professional-written and the oral. Over how many words of a sentence can the speaker sustain some kind of conscious syntactic symmetry? Across how many sentences? How does your writing compare with the speaker's speaking in this respect?

3. Compare the speaker's handling of catalogues--reasons, examples etc--with the handling of these in professional prose.

4. Look at the speaker's handling of rhythm. The sentences are long. And they are lively--however confused they may be. What about his sentences makes them sound talky, and what in Brogan's sentences gives us the same sense in a competently written piece? Where, in the student's prose, is this sense lacking? Why? Give specific grammatical reasons.

5. Go through the speech and render it a competent piece of writing, punctuating it where it needs punctuation, removing useless verbiage, and wild linguistic mazes, rendering consistent what the written language demands that one render consistent and placing tentative paragraph marks throughout the essay. This is not to say that you should try to bring it up to professional level yet.

V. Earlier we listed nine rough categories of paragraphs as to functions

(1) Essay opener.

(2) Paragraph stating which direction an argument will take.

(3) Paragraph stating a case.

(4) Paragraph presenting inductive evidence in behalf of a generalization.

(5) Paragraph presenting the history or background of a problem.

(6) Paragraph using a basically deductive strategy--a series of conditional statements.

(7) Transitional paragraph.

(8) Paragraph stating what the other group--the opposition--have said.

(9) Essay closer.

This categorization does not pretend to be complete, and you can probably add to it, perhaps by using combinations from our list of conceptual blocks to label types of paragraph as to function. The list of conceptual blocks, types of statements as to conceptual weight, went as follows:

(1) Generalizations.

(2) Statements about the range of a generalization.

(3) Conditional statements.

(4) General statements; and

(5) Specifying statements.

(6) Usage statements.

(7) Citation statements.

(8) Statements giving examples.

(9) Statements giving reasons for an assertion.

(10) Statements giving causes for an effect.

(11) Statements giving evidence in support of a hypothesis.

(12) Descriptive or narrative statements.

(13) Statements of the logical function of a previous statement.

(14) Statements of the rhetorical function of a previous statement.

(15) Structural statementsspelling out what has been said or what will be said next.

Using these two sets of labels, one can make a loose description of the function of most paragraphs in an argument. For instance, if we were to apply these very loose categories to the early paragraphs of Brogan's essay, we would probably say something like this:

(1) Paragraph I: essay opener: containing two usage statements.

(2) Paragraph II: essay opener: containing a further set of usage statements.

(3) Paragraph III: paragraph stating which direction an argument will take (i.e. separating out the concept of 'culture'--the usage of the word--with which the essay will deal).

(4) Paragraph IV: statement of the case of the whole essay. (American culture lacks an 'aristocratic' and possesses an 'egalitarian' tradition).

(5) Paragraph V: paragraph presenting the history or background of a problem.

Now if we can classify professional paragraphs as to function, we may be able to learn from their grammatical patterning. That is, we may be able to classify our own paragraphs--or those of imperfect writers and speakers such as those we have studied above--as to function and then revise them learning from the grammatical strategy of the professional paragraphs.

A. Classify the rest of the paragraphs in the Brogan essay ascribing to each of them one of main functions 1-9 or, if that is not possible, describing each as including mainly statements which perform one or two of conceptual functions 1-15 listed above. Since the essay contains fifty paragraphs, it might be useful if each student in the class would do about two of them (if there are twenty-five students in the class).

B. After you have classified your two paragraphs as to type or function--and do this quickly and roughly (the classification process is not an end in itself), analyze them as best you can as to conceptual structure, using statement types 1-15 as your guide. Then do a problem III style analysis of the relationship between conceptual scheme, syntax, lexicon, and rhythm in each.

C. When you have done your analyses of the Brogan essay, do the same kind of analyses of the essays on Calvinism and Paradise Lost. Since the Calvin essay and the Paradise Lost essays have only a few paragraphs (amateurs usually write short essays and short paragraphs),[1] two people may be able to work on each paragraph. Do as you have done for the Brogan essay:

(1) Classify each paragraph as to general type.

(2) Classify statements or sub-statements within the paragraph as to their conceptual weight.

(3) Give the paragraph a Problem III style analysis looking at the relationship between grammatical and conceptual structure.

Now place side by side those paragraphs in the Brogan essay and those in the "Calvin" essay which perform somewhat similar functions. Consider ways in which the paragraph in the Calvin essay could be revised so as to make its grammatical system come nearer to serving its content in the mode of the Brogan essay. Do the same thing for the Paradise Lost essay.

D. After you have made a tentative paragraphing of the speech, you might wish to analyze the paragraphs which you have so created in terms of their function as you did for the Brogan essay, and the essays in Paradise Lost and Calvinism in B and C above. You will probably wish to do this as a group, each person working on a paragraph.

After you have assigned a 'type' to the paragraph, see if there are paragraphs in the Brogan essay or among the professional paragraphs included earlier in the essay which might form a rough model for your revision of the spoken piece. Endeavor to make a revision of the speech which constitutes a 'professional' piece of prose in its exploitation of the resources of grammar as a map to content.

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[1] You can check this out inductively by comparing your recent essays with essays in the Atlantic, Harpers and the New Yorker; compare paragraphs per essay and words per paragraph.

## Conclusion

No one writes entirely by models and few of us ever use grammatical-conceptual analyses self-consciously in our writing. But if we are apprentices, we can learn from masters. If we have trouble with getting our language to chart where we are going, if it does not tell the reader what is coming, what is important, and what not, we should continue to analyze and practice and imitate until we can throw away the models and are ourselves master craftsmen. If this unit has given you tools for perceiving how highly competent writers differ from ordinary ones in their exploitation of linguistic patterning across paragraphs and even layer stretches of writing, it will have done its job. To perceive is not to do, but the doing is yours.

# A CURRICULUM FOR ENGLISH

Student Packet

# RHETORIC:
# DEDUCTION AND COMPOSITION

Grade 12

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Experimental Materials
Nebraska Curriculum Development Center

## Rhetoric: Deduction and the Whole Composition:

This booklet is divided into two parts. Part I deals with techniques for appraising deductive arguments. In Part II methods and techniques for appraising inductive arguments are considered. This unit will give you a system for looking at the connections between statements and then ask you to look at them in some essays--your own and others. Before you can know whether the connections are right, you had better be clear about what the statements are saying and in context. That was our concern in the eleventh grade unit on "The Meaning of a Whole Composition." We will return to it later.

## Appraising Deductive Arguments

### I. Deductive arguments

A simple example of a deductive argument is:

(1) Babies are illogical and sweet. (Premise)
Therefore babies are illogical. (Conclusion)

This argument is a deductive argument because the premise is presented as entailing the conclusion. And in this argument the premise does in fact entail the conclusion. What it means to say that the premise entails the conclusion can be brought out in this way. Notice that if the premise in (1) is true, then the conclusion must be true. It would be a contradiction to affirm the premise and deny the conclusion--that is, it would be a contradiction to say that babies are illogical and sweet and babies are not illogical. To say that the premise entails the conclusion means that this relationship exists between the premise and the conclusion.

### II. Validity and invalidity

Sometimes an argument is presented as being one in which the premise or premises entail the conclusion but they do not. When this happens, the argument is said to be invalid. Consider this example of an invalid formal argument:

(1) If Don Quixote reads those books, then he will go out of his mind.
He will go out of his mind.
Therefore Don Quixote will read those books.

It looks as if the premises entail the conclusion; however, this is not true. For example, let us imagine that the hot Spanish sun and lack of sleep cause Don Quixote to go out of his mind. Let us also imagine that the first premise is true, and, in addition, let us imagine that he does not read those books. Under these assumptions the premises would be true and the conclusion would be false. Where an argument is such that the premises do entail the conclusion, nothing which one could imagine would make the premises true and the conclusion false. When in fact the premises entail the conclusion, the argument is said to be valid. Consider this example of a valid argument:

(2) If Don Quixote fulfills his promise, then Sancho Panza will be governor of an island.
Don Quixote fulfills his promise.
Therefore Sancho Panza will be governor of an island.

Here nothing which we could imagine could make the premises true and the conclusion false. If the premises are true, the conclusion must be true, i.e. the premises in (2) entail the conclusion as do the premises in the babies' argument.

Examine each of these next three arguments and determine whether it is valid or invalid:

(3) If Don Quixote is right, then Dulcinea del Toboso is the fairest of the fair.
Don Quixote is not right.
Therefore Dulcinea del Toboso is not the fairest of the fair.

(4) Either Don Quixote is mad or all the world is mad.
Don Quixote is mad.
Therefore all the world is not mad.

(5) Either the windmill was a giant in disguise or just a windmill.
It was not just a windmill.
Therefore the windmill was a giant in disguise.

(3) and (4) are invalid. (5) is valid.

Exercises

Which of the following are valid and which are invalid:

1. Either Joseph K. was innocent or he was self-deluded. Joseph K. was not innocent. Therefore he was self-deluded.

2. If I like The Trial, then I will like The Castle. I don't like The Trial. Therefore I will not like The Castle.

3. If Joseph K. had understood the Law, he would have seen for himself that he was guilty. Joseph K. did not understand the Law, so he did not see that he was guilty.

4. If someone likes The Trial, then he will like symbolism, and if someone likes The Trial, then he will like religious themes. Thus if someone likes religious themes, he will like symbolism.

5. If Joseph K. had not needed the painter Titorelli's help, he wouldn't have bought all his old pictures. Joseph K. bought all the painter's old pictures. Therefore he needed Titorelli's help.

6. Kafka wrote The Trial and The Castle. If Kafka had great literary ability, then he wrote The Trial. Therefore Kafka had great literary ability.

7. If I am to understand Kafka's The Trial, then I must understand the chapter "In the Cathedral" or get help from someone who is acquainted with Kafka's works. I can't understand the chapter "In the Cathedral," so if I'm to understand The Trial, I must get help from someone acquainted with Kafka's works.

8. It is false that Kafka is a painter or a poet. Therefore Kafka is not a poet.

9. Kafka never finished The Trial. If he had finished The Trial, he would have made many changes. If he had made changes, the book would still be substantially the same. Therefore though Kafka didn't finish The Trial, it is still substantially the same as it would be if he had finished it.

## III. Validity and form

The validity or invalidity of an argument is determined by the form of the argument. If, for example, we substitute in (1) section I, I for 'babies are illogical' and S for 'babies are sweet,' then (1) would be written:

(1) I and S.
Therefore I.

An argument which has this form--I and S, therefore I--is valid no matter what statements replace I and S. For example, if we replace I with 'Gnus are illogical' and S with 'Gnus are sweet,' we have:

(2) Gnus are illogical and Gnus are sweet.
Therefore Gnus are illogical.

Whether or not the statements in (2) are true or false, (2) is nevertheless valid. Thus we see that the validity of an argument is a matter of form and not of the truth or falsity of the statements found in the premise (s) and conclusion.

Similarly whether or not an argument is invalid depends on the form and not on the truth or falsity of the statements in the argument. Consider again our first example of an invalid argument--(1) section II. If we substitute letters for each of the statements, we have:

(3) If R, then O.
O.
Therefore R.

Where R replaces 'Don quixote reads those books' and O replaces 'he will go out of his mind.' Even if we substitute for R and O statements which will make the premises true, the argument is invalid. For example, it is true today that the ground is wet. And, as we all know, it is true that if it rains, then the ground is wet. Thus, today, the premises of this argument are true:

(4) If it rains, then the ground is wet.
The ground is wet.
Therefore it rains.

Nevertheless (4) is invalid. (4), as we can see, has the same form as (3). There is no contradiction in affirming the premises and denying the conclusion. The premises could be true, while the conclusion is false. In fact, today the ground is wet from the melting snow, and it has not rained. Thus the two premises are true and the conclusion is false.

Thus both the validity and invalidity of a deductive argument depend on the form of the argument and not on the truth or falsity of the statements in the premise(s) and conclusion.

Exercises

Substitute letters for the statements in the last exercises so as to reveal a logical form. Then, using your imagination, substitute statements for the valid arguments so that the premise(s) and/or conclusion will be false, and substitute statements for the invalid arguments so that the premise(s) and/or conclusion will be true.

## IV. Refutation by logical analogy

An interesting way to show that an argument is valid is to substitute for the statements in the argument other statements which will result in an argument which is obviously invalid (one which anyone can see is such that the conclusion does not follow from the premise(s)). For example, for (1) section I we could substitute 'Lyndon B. Johnson is a member of the Republican Party' for R and 'he favors increasing the Gross National Product' for O. The argument which results is:

(1) If Lyndon B. Johnson is a member of the Republican Party, then he favors increasing the Gross National Product.
He favors increasing the Gross National Product.
Therefore Lyndon B. Johnson is a member of the Republican Party.

As we can all see, the conclusion of (1) certainly is not entailed by the premises. For the premises are true, but the conclusion is false. If an argument were valid, then one could not substitute so as to create an argument which by inspection has premises which are true, or could be true, and a conclusion which is patently false.

To refute an argument by logical analogy, construct an argument which has the same form as the argument to be refuted but which has true premises and a false conclusion. If this is done, what is shown is that the argument is invalid, and an argument which is shown to be invalid is, obviously, an argument which is refuted. Imagine, for example, that this argument were presented:

(2) All people without imagination are those who thought Don Quixote was mad. (Or, less awkwardly: All people without imagination thought Don Quixote was mad.)

Don Alonso de Ercilla is someone who thought Don Quixote was mad.
Therefore Don Alonso de Ercilla is without imagination.

It could be refuted by logical analogy in this way. The argument has this form:

(3) All P are M
D is M
Therefore D is P

And the following argument has the same form:

(4) All alligators are things with tails.
Rocinante (Don Quixote's horse) is a thing with a tail.
Therefore Rocinante is an alligator.

In this argument the premises are true and the conclusion is false, so the initial argument, (2), having the same form, must also be invalid.

If this argument were considered:

(5) All people without imagination are those who thought Don Quixote was mad.
Don Alonso de Ercilla is a person without imagination.
Therefore Don Alonso de Ercilla is a person who thought Don Quixote was mad.

It could not be refuted by logical analogy, for it is valid. It has the form:

(6) All P are M.
D is P
Therefore D is M.

Notice that (2) and (5) differ from the previous arguments which we have considered in this chapter. In writing the form of (2) and (5) we did not substitute letters for statements but for the subject and the predicates of the statements. In (5), for example, for 'people without imagination,' the subject of the first premise, we substituted P; and for 'those who thought Don Quixote was mad,' the predicate of the first premise, we substituted M. In contrast with this, in our very first argument, for example, we substituted I for 'babies (subject) are illogical (predicate),' which is a statement. The reason for this is that the validity or invalidity of (2) and (5) depend on the inner structure of the statements. That is, the validity or invalidity depends on the way in which P and M are related and not merely on how the statements are related. This is not true in the previous arguments. In them the validity or invalidity of the arguments depends on the way the statements themselves (without any regard for the inner structure) are related by words like 'if-then,' 'or,' 'not,' and 'and.' These words are called statement connectives.

As we have said, our interest in this part is in the logical appraisal of deductive arguments. That is, our interest is in appraising them as being valid or invalid. To do this, we must introduce certain techniques for symbolizing and certain methods of calculating. We will later consider arguments like (2) and (5) and arguments like those in sections I - III.

Exercises

I. Construct a refutation by logical analogy for each of the invalid arguments in the first exercises.

II. Construct a refutation by logical analogy for each of the following arguments. These arguments are invalid by virtue of the inner structure of the statements.

1. All Buddhists are people who believe in the First Law of Life. All Christians also believe in the First Law of Life. Therefore Christians are Buddhists.

2. All Mohammedans are people who believe that there is no God but Allah. Mohammed is the prophet of Allah. So Mohammedans are people who believe in Mohammed.

3. All of Paul's writings are collected in the New Testament. Some of the New Testament is written in Greek. Therefore some of Paul's writings are written in Greek.

4. No Jews are idol worshipers. No idol worshipers are worshipers of Jehovah. Therefore all Jews are worshipers of Jehovah.

III. Which of the following arguments depend for their validity on the relation merely of statements and which depend for their validity on the inner structure of statements?

1. Hamlet is not Shakespeare's most brilliant tragedy. Shakespeare's most brilliant tragedy is about a King and his three daughters. Therefore Hamlet is not about a King and his three daughters.

2. If Falstaff had lived to be an old man, he would have talked Henry V out of the battle of Agincourt. Henry V was not talked out of the battle, so Falstaff didn't live to be an old man.

3. All of Shakespeare's plays are famous. Titus Andronicus isn't famous. Therefore Titus Andronicus isn't one of Shakespeare's plays.

4. All fathers are people who find it difficult to see the faults of their children. All those who find it difficult to see the faults of their children are blind to most things. Only severe experiences can remove such blindness. Therefore only severe experience can remove the blindness of fathers.

5. The only thing Richard III can do well is villainy. If someone is a villain, then he runs great risks. If someone does not do what he can do well, then he faces an unhappy life. Therefore Richard III must have either an unhappy life or a life with great risks.

## IV. Aristotelian and Modern (or Symbolic) Logic

Four centuries before Christ, Aristotle developed the first techniques for appraising arguments. His logical methods dealt with arguments like (2) and (5) in the last section. His logic is called Aristotelian, Traditional, or Classical Logic. We will examine the methods he developed shortly.

Aristotelian Logic is one small part of what is called Modern or Symbolic Logic. Modern Logic developed techniques to appraise not only arguments like (2) and (5) but all kinds of formal arguments.

George Boole, E. Schroder, G. Frege, and others about a hundred years ago showed how such a comprehensive system could be constructed. A. N. Whitehead and Bertrand Russell in 1910 published their famous Principia Mathematica which developed many of the techniques which we will in part follow in later sections. In those sections we will describe methods for determining the validity of arguments which depend for their validity merely on the way statements are related by statement connectives.

The reader should not judge that the only value of formal logic is in the logical appraisal of arguments. The practical importance of logic is also seen in its application in such areas as insurance, genetics, and engineering. Modern Logic also has theoretical importance. For example, it has revealed some important aspects of the foundations of mathematics.

### Aristotelian Logic

## I. Categorical propositions

In Classical Logic the primary interest is determing the validity or invalidity of arguments like:

(1) All of Shakespeare's plays are immortal.
Timon of Athens is a play of Shakespeare's.
Therefore Timon of Athens is immortal.

Such arguments are made up of what are called categorical propositions. Categorical propositions are classified into these four types:

| | | | |
|---|---|---|---|
| 1. | Universal Affirmative | (A) | All A is B |
| 2. | Universal Negative | (E) | No A is B |
| 3. | Particular Affirmative | (I) | Some A is B |
| 4. | Particular Negative | (O) | Some A is not B |

These propositions are referred to by the above code letters A, E, I, and O. Examples of these propositions are:

| | |
|---|---|
| A | All of Shakespeare's plays are immortal. |
| E | No play of Shakespeare's is immortal. |
| I | Some of Shakespeare's plays are immortal. |
| O | Some of Shakespeare's plays are not immortal. |

In Classical Logic the term which is in the place of the A is called the subject term, and the term which replaces B is called the predicate term. Thus, in the above example, 'plays of Shakespeare' is the subject term, and 'immortal' is the predicate term. The words 'are' and 'is' are called the copulas. The words 'all' and 'some' are called the quantifiers. In (1) the second premise and the conclusion are what are called singular propositions. If we let PN stand for a name of a particular thing or any proper name, such as Timon of Athens or Shakespeare, then there are two kinds of particular propositions:

(2) PN is B, e.g. Timon of Athens is a Shakespearean play.

(3) PN is not B, e.g. Shakespeare is not the author of Under the Yum-Yum Tree.

(2) is treated in Classical Logic as an A proposition, and (3) is treated as an E proposition.

Exercises

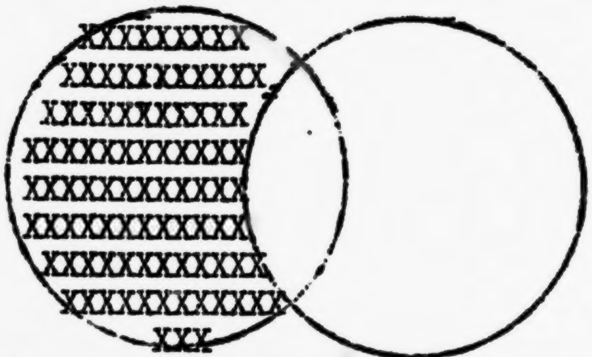
Classify the following as A, E, I, or O propositions.

1. All babies are illogical.
2. No modern poetry is free from affectation.
3. Some Oxford dons are Don Juans.
4. Jules Feiffer is the world's greatest cartoonist.
5. No hedgehogs can read.
6. Nobody is despised who can manage a crocodile.
7. Only a modern poem would be on the subject of soap bubbles.
8. These exercises make my head ache.
9. Advertizing should be abolished.
10. No one whose soul is sensitive can be a school teacher.

## II. The Venn Diagrams of categorical propositions

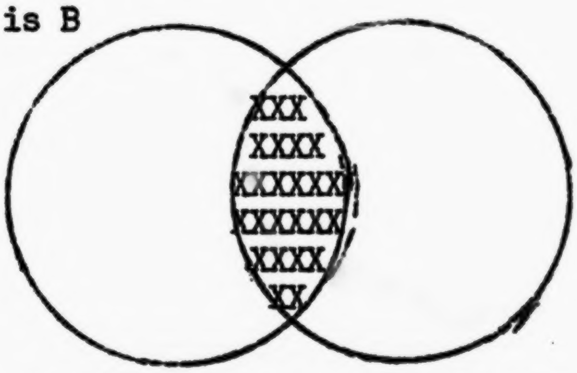
The diagrams of categorical propositions were devised by L. Euler and J. Venn in the eighteenth and nineteenth centuries. They are helpful in representing the propositions, and, as we will see, in testing the validity of arguments employing such propositions. Here are the diagrams of the four propositions:

1. (A) A is B



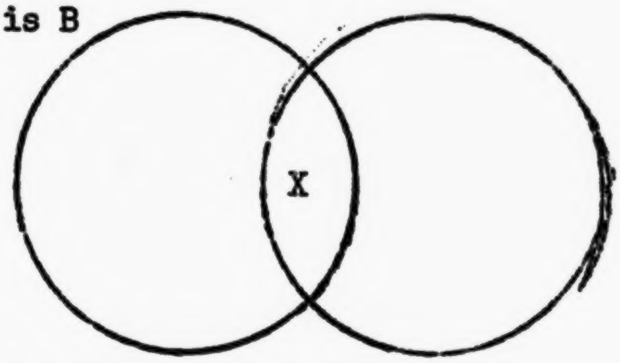
The part of A which is not B has been shaded. This shading indicates that there are no A's which are not in B.

2. (E) No A is B



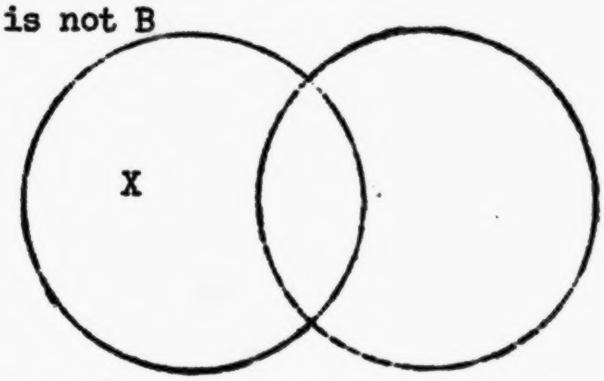
As one can see, by shading we have eliminated all those A's which are also in B so that no A's are in B.

3. (I) Some A is B



The 'x' means that at least one A is also B.

4. (O) Some A is not B



As we can see, the x placed where it is indicates that at least one A is not in B.

## III. The first test of validity: Venn Diagrams

A syllogism is an argument made up of two premises which are categorical propositions and a conclusion which is a categorical proposition. Argument (1) in section I is a syllogism. Another example is:

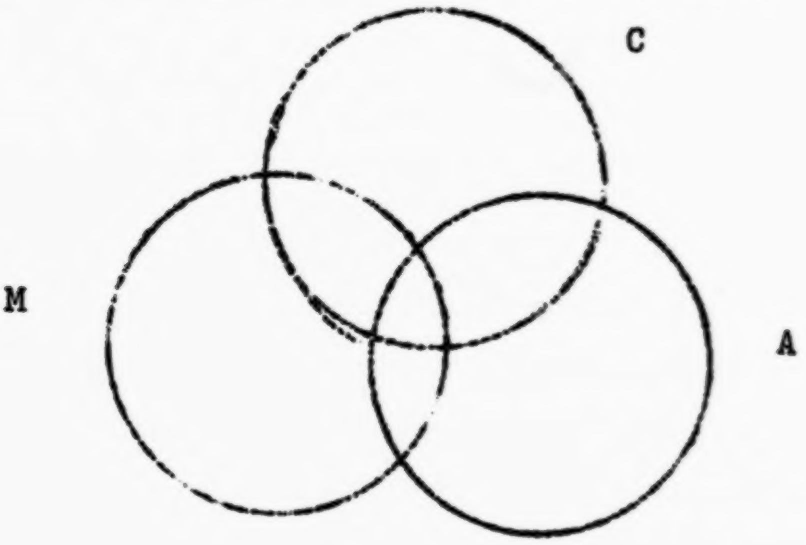
(1) All men are corrupt.
    All Athenians are men.
    Therefore all Athenians are corrupt.

Here all the propositions are A's.

The syllogism is the kind of argument considered in Classical Logic. Rules were developed by Aristotle to test whether a syllogism is valid or invalid.

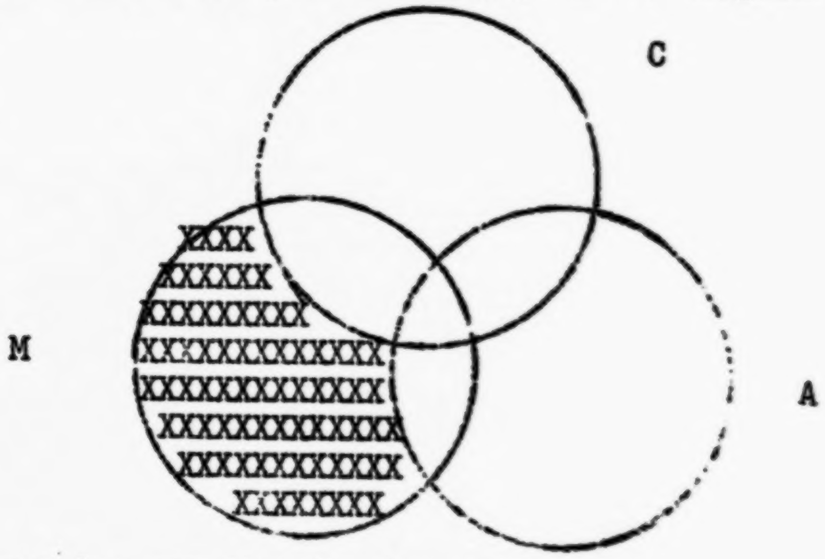
However, this argument like all syllogisms can be diagramed by using three Venn circles; and, as we will see, the diagraming displays the validity or invalidity of the argument. Let us now diagram (1):

(2)



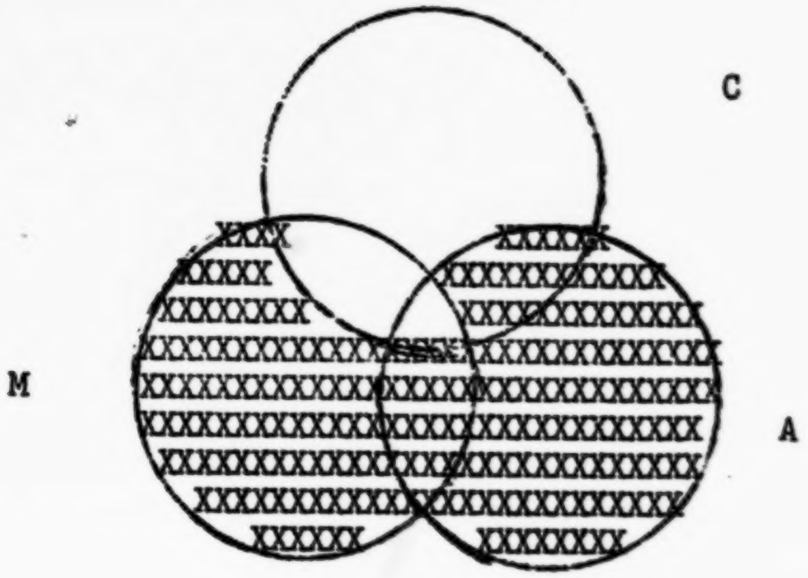
As we can see, one circle in (2) stands for the class of those who are men (M), one for those who are corrupt (C), and one for those who are Athenians(A). The first premise in (1) can be diagramed as follows:

(3)



The second premise can then be diagramed:

(4)



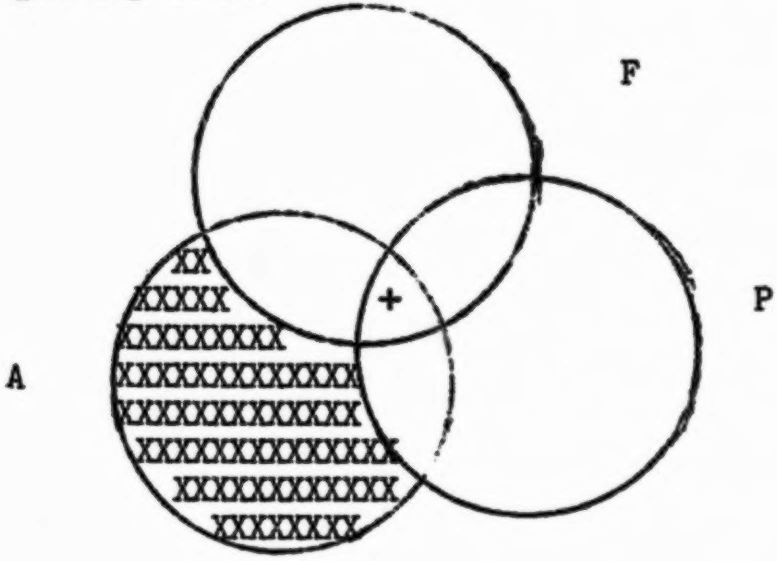
The validity or invalidity of (1) can now be tested by inspecting (4). If the conclusion has been diagramed in diagraming the premises, then the argument is valid. If it has not been diagramed, then the argument is invalid. Examining (4) we can see that the conclusion of (1)—all Athenians are corrupt—has been diagramed, so (1) is valid.

Let us now diagram the following and determine its validity:

(5) All Athenians (A) are people who have fears(F).
Some Athenians are philosophers(P).
Therefore some philosophers are people with fears. (Or, less awkwardly, some philosophers have fears.)

The proper diagraming of (5) is:

(6)



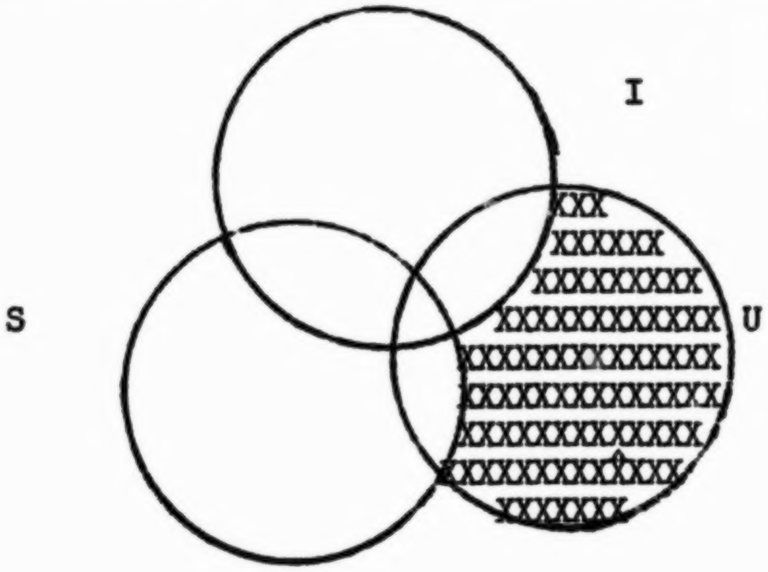
And, as we can see, the conclusion is diagramed, so (5) is valid.

Next, consider this syllogism:

(7) Some Senators (S) are immoral (I).
All usurers (U) are immoral.
Therefore some usurers are Senators.

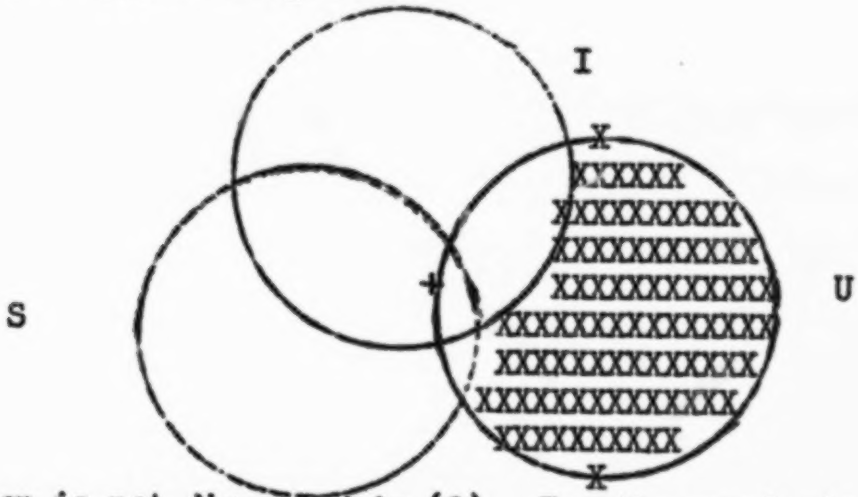
Always diagram the universal premise first. Thus in diagraming (7) we begin by:

(8)



But how do we diagram the first premise? Should the + go in the SI sector or in the SIU sector? Since we do not know, we will place the + on the borderline, thus (7) is diagramed:

(9)



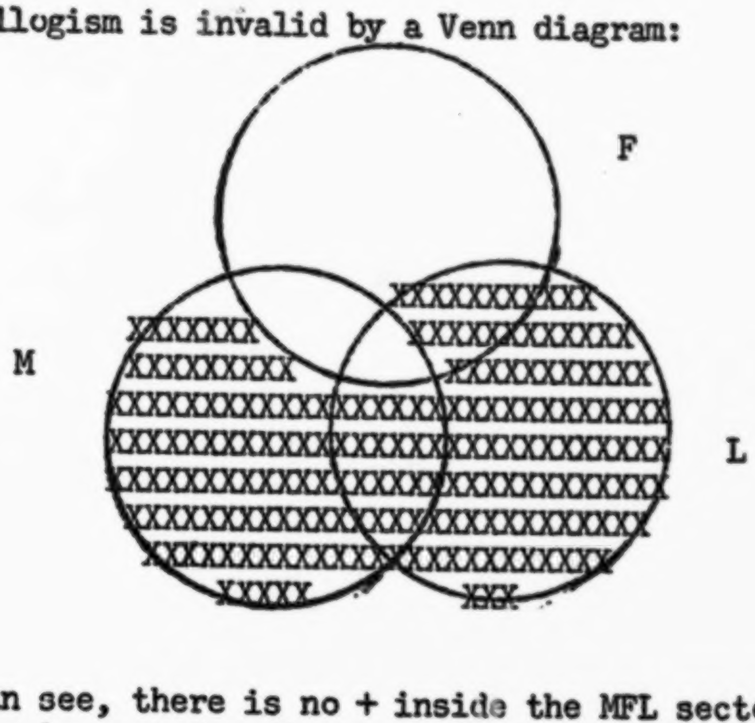
The conclusion is not diagramed in (9). For the conclusion to be diagramed the + would have to be inside the SIU sector. Thus (7) is not valid.

Last, consider this argument:

(10) All misanthropes are friendless.
All misanthropes are lonely.
Some who are lonely are friendless.

This syllogism is invalid by a Venn diagram:

(11)

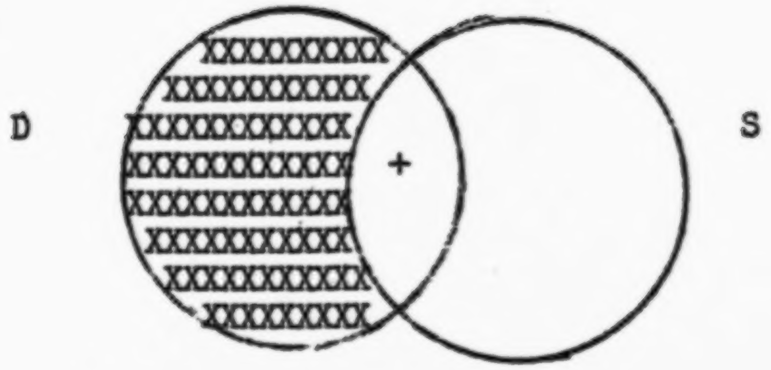


for, as we can see, there is no + inside the MFL sector or anywhere else. However, often in everyday discourse when we utter a universal proposition (A or E), we presuppose the existence of the things referred to by the subject term. When, for example, we talk about Democrats it is presupposed that there are Democrats. Thus packed into, say:

(12) All Democrats are people who support big government.

is the supposition that there are Democrats. Thus (12) could be diagrammed:

(13)



Thus, ordinarily, an A A I syllogism would turn out valid in a Venn diagram.

Exercises

Test the following syllogisms for validity using the Venn diagrams.

1. All sane persons are persons who can do logic.
   All persons fit to serve on a jury are sane persons
   Therefore all persons fit to serve on a jury are persons who can do logic.

2. All bound books are well-written.
   No paperbacks are bound books.
   Therefore no paperback is well-written.

3. All penguins leave their homes.
   Some who leave their homes go to college.
   Therefore some penguins go to college.

4. Wild boars are not Existentialists.
   Some philosophers are Existentialists.
   Therefore some wild boars are not Existentialists.

5. All logicians have delicate souls.
   No one with a delicate soul is a liar.
   Therefore no logician is a liar.

6. All socialists favor organization of the workers.
   All labor unionists favor organization of workers.
   Therefore all labor unionists are socialists.

7. No nice girl eats roast wallabies.
   All nice girls say their prayers.
   Therefore no one who eats roast wallabies says his prayers.

8. No Englishmen wear nose bones.
   Some New Zealanders wear nose bones.
   Therefore some New Zealanders are not Englishmen.

9. All dreams are wish-fulfillments.
   Wish-fulfillment is a sign of neuroses.
   Therefore all dreams are signs of neuroses.

---

[1] A All Democrats are people who support big government.
A All people who support big government are people who support Medicare.
I Some people who support Medicare are Democrats.

10. Some who subscribe to the New Republic are Abominable Snowmen.
    Some who subscribe to the New Republic are psychoanalysts.
    Therefore Abominable Snowmen are psychoanalysts.

11. Only former Democratic National Committee Chairmen are the inhabitants of the Gobi Desert.
    All inhabitants of the Gobi Desert read Finnegan's Wake.
    Therefore some who read Finnegan's Wake are former Democratic National Committee Chairmen.

12. Aristotle drove a Maseratti.
    Drivers of Maserattis always end up by dying from eating too many lotus blossoms.
    Therefore Aristotle died from eating too many lotus blossoms.

13. All bills passed by Congress are laws.
    All laws are discovered.
    Therefore all bills passed by Congress are discovered.

Using Venn diagrams, test all the syllogisms in the section on appraising deductive arguments for validity.

## IV. The second test: The seven rules

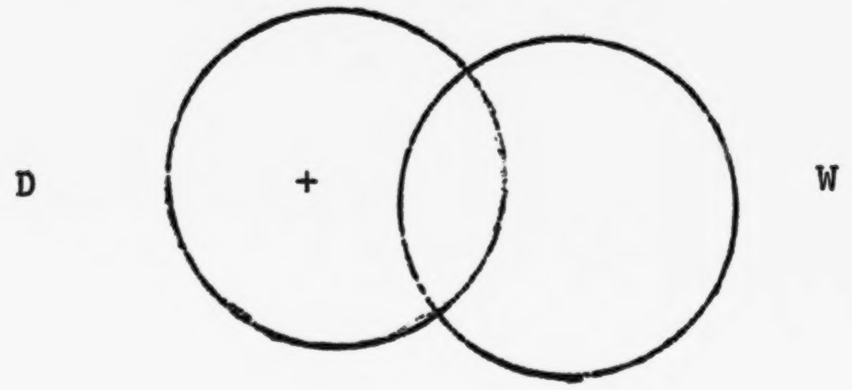
There are rules set down in Classical Logic which must be fulfilled by a syllogism if it is to be valid. If a syllogism violates one or more of these rules, then it is invalid. This was the method by which syllogisms were determined to be valid or invalid in Classical Logic. In our presentation of the rules we have added some to make the set complete.

To understand all these rules we must know which term of the syllogism is the middle term and which terms of the syllogism are distributed.

The middle term is the term which occurs twice in the premises. Thus in (1) of the last section, 'corrupt' is the middle term, in (5) 'Athenians' is the middle term, and in (7) 'immoral' is the middle term, and in (10) 'misanthropes' is the middle term.

In an A proposition--All A is B--the subject term, A, is said to be distributed. This means that in an A proposition all of those things referred to by the term 'A' are considered. All the A's are asserted to be B's. The predicate term B is undistributed because in an A proposition nothing is asserted about all the B's. In an E proposition both subject and predicate terms are distributed because in an E proposition all the A's are said not to be B and all the B's are said not to be A. In an I proposition nothing is asserted about all the A's or B's, so both the subject and predicate terms are undistributed. In an O proposition the subject term is clearly undistributed, but the predicate term (although not so clearly) is distributed. For example, consider:

Some dreams are not wish fulfillments. Diagrammed it is:



As we can see, the + is excluded from all the things which are W, thus W is distributed.

This discussion of distribution can be summed up in this table:

| | Subject Term | Predicate Term |
|---|---|---|
| A | distributed | undistributed |
| E | distributed | distributed |
| I | undistributed | undistributed |
| O | undistributed | distributed |

The seven rules which can be employed to test a categorical syllogism are:

Rule 1: A valid syllogism must have three and only three terms.

If a syllogism has four terms or more, then it is invalid, and it is said to be an instance of the fallacy of four terms. Here is an instance of a syllogism which obviously violates rule 1 and is also obviously invalid:

(1) All bathtubs are hard.
All dishpans are things which hold jello.
Therefore all bathtubs are things which hold jello.

A less obvious case of a violation of rule 1 occurs when the same term is used in two different ways--that is, when the term is equivocated. For example, consider this argument:

(2) All things which happen by chance are departures from law.
All departures from law are punishable offences.
Therefore all things which happen by chance are punishable offences.

If we were to ignore that 'departures from law' is used in two different ways in (2), (2) would be valid on a Venn diagram. However, the phrase 'departures from law' is used in two different ways, so (2) is an instance of the fallacy of four terms. In the first premise 'departures from law' means 'departures from statements of certain uniformities which have been discovered to exist in nature.' In the second premise, 'departures from law' means 'departures from codes and commands set up by people.'

Rule 2: In a valid syllogism the middle term must be distributed in at least one premise.

In the following syllogism the middle term is not distributed:

(1) All conservative Republicans are those who favor a reduction of the power of the federal government.
All anarchists are those who favor a reduction of the power of the federal government.
Therefore all conservative Republicans are anarchists.

The middle term 'those who favor a reduction of the power of the federal government' is undistributed. This violates the second rule. When a syllogism violates the second rule it is said to be an instance of the fallacy of the undistributed middle. It should be clear that any argument like (1) is invalid.

Rule 3: In a valid syllogism, if a term is distributed in the conclusion, it must also be distributed in the premises.

In a syllogism two terms appear in the conclusion. The predicate term is called the major term. The subject term is called the minor term. There are thus two ways to violate rule 3: (1) the major term can be distributed in the conclusion and undistributed in the premises; and (2) the minor term can be distributed in the conclusion and undistributed in the premises. The first violation of rule 3 is known as the fallacy of illicit process of the Major Term, more briefly, the fallacy of Illicit Major. The second violation is known as the fallacy of Illicit Minor.

Here is an example of an argument which commits the fallacy of Illicit Major:

(1) All philosophers are useless (undistributed).
No English teachers are philosophers.
Therefore no English teachers are useless (distributed).

As indicated, 'useless', the major term, is distributed in the conclusion but not in the first premise.

Here is an example of the fallacy of Illicit Minor:

(2) All wealthy men are dishonest (undistributed).
No wealthy men are philosophers.
Therefore no dishonest people (distributed) are philosophers.

As we can see, the minor term, 'dishonest people,' is distributed in the conclusion but not in the premises.

Rule 4: No syllogism is valid which has two negative premises.

This syllogism violates rule 4:

(1) No Methodist is a believer in predestination.
No Baptist is a believer in predestination.
Therefore all Baptists are Methodists.

If the conclusion had been No Baptists are Methodists, the argument would also violate rule 4. Any syllogism which violates rule 4 is said to commit the fallacy of exclusive premises.

Rule 5: If either premise of a valid syllogism is negative, then the conclusion must be negative.

This rule is violated in the following syllogism:

(1) No working men are people who like sales taxes.
All working men are underpaid.
Therefore some who are underpaid are people who like sales taxes.

The invalidity of (1) is obvious. The fallacy committed in (1) is called the fallacy of drawing an affirmative conclusion from a negative premise.

Rule 6: No valid syllogism can have two affirmative premises and a negative conclusion.

If this rule is violated, then the fallacy of drawing a negative conclusion from affirmative premises is committed. This fallacy is illustrated in this example:

(1) All city bosses are Democrats.
All Democrats are pragmatists.
Therefore some pragmatists are not city bosses.

Rule 7: No valid syllogism with a particular conclusion can have two universal premises unless the universal premises presuppose the existence of what is referred to by the subject terms.

This is a complicated rule. It is devised to avoid this kind of invalid argument:

(1) All bodies not acted on by external forces are bodies which will remain at rest or move with a uniform motion.
All bodies which will remain at rest or move with a uniform motion are composed of atoms.
Therefore some bodies not acted on by external forces are composed of atoms.

The premises of (1) are both true. The conclusion, however, is false. There are no bodies composed of atoms not acted on by external forces. Since the conclusion is false, while the premises are true, the argument is invalid.

(1) is an example of a syllogism in which the subject term of the first premise does not refer to anything which exists. Unless we had a rule 7, syllogisms which have such terms could fulfill all the first 6 rules and yet nevertheless be invalid as (1) is.

Earlier we had an example of a syllogism like (1). Recall (10) section III:

(2) All misanthropes are friendless.
All misanthropes are lonely.
Therefore some who are lonely are friendless.

Or we might have this argument:

(3) All misanthropes are friendless.
All who are friendless are lonely.
Therefore some misanthropes are lonely.

Now it might well be that in making the above statements about misanthropes one does not presuppose that there actually are misanthropes. One might be speaking of a hypothetical kind of character. Thus if this is so, then it could not be inferred, in (2), that some who are lonely are friendless from the two hypothetical premises. The same would be true of (3). (2) and (3) would thus violate rule 7.

Often, however, universal statements presuppose the existence of the things referred to by the subject terms. For example, in:

(4) All folk music is simple.
All folk music is honest.
Therefore some honest things are simple.

It is supposed that there are instances of folk music; thus (4) is valid. If the premises are true, and it is supposed that there are instances of folk music, then the conclusion must be true. (4) thus does not violate any of the seven rules.

When an argument violates rule 7, it is said to be an instance of existential fallacy.

In summary, if a syllogism violates any of these rules, then it is invalid. Some syllogisms can violate more than one rule. If a syllogism conforms to all seven rules, then it is valid. Thus the seven rules provide us with a second method of testing syllogisms.

### Exercises

Employ the seven rules and retest the validity of those arguments referred to and found in the exercises at the end of section III. What fallacies are committed?

## Statement Connectives

For the remainder of this part we will be interested in developing techniques to determine the validity or invalidity of arguments which depend for their validity merely on the relation between the statements. An example of such an argument is (2) of section I:

If Don Quixote fulfills his promise, then Sancho Panza will be governor of an island.
Don Quixote fulfills his promise.
Therefore Sancho Panza will be governor of an island.

As we can see, neither Venn Diagrams nor the Seven Rules are applicable to this argument because it is not a syllogism. In order to develop the testing techniques applicable to this argument, it will first be necessary to introduce symbols into which arguments like the above can be translated.

We will begin by introducing symbols for five common statement connectives:

1. For English "not" or negation: '$\sim$'
2. For English "and" or conjunction: '.'
3. For English "or" or disjunction: 'v'
4. For English "if - then" or implication: '$\supset$'
5. For English "if and only if" or biconditional: '$\equiv$'

These symbols will be used in accordance with strict rules. The uses of the symbols will not always correspond to the various uses of the English words. Whether or not such a correspondence exists is of little importance so long as the validity of the English argument is revealed by translating the English words into this symbolism.

I. Negation: '$\sim$'

The symbol '$\sim$' will be so used that when we have $\sim p$, where 'p' stands for a statement, and p is true, then $\sim p$ will be true. This table will show at a glance how '$\sim$' is used:

(1)

| p | $\sim p$ |
|---|---|
| T | F |
| F | T |

T = true
F = false

This use of '$\sim$' corresponds closely to how "not" is used in English. For example:

(2) John F. Kennedy is the first Catholic President of the U.S.

is, as we all know, true. Thus

(3) John F. Kennedy is not the first Catholic President of the U.S.

or

(4) It is false that John F. Kennedy is the first Catholic President of the U.S.

is false. And, as we all know, this statement is false:

(5) John F. Kennedy is a Republican.

And both of these statements are true:

(6) John F. Kennedy is not a Republican.

(7) It is false that John F. Kennedy is a Republican.

When in an argument we find a statement negated, we will symbolize it by using '∼'. Thus if we let J stand for (2), (3) and (4) would be symbolized: ∼J.

Exercises

I. Symbolize the following by employing the letters indicated and the '∼' symbol.

1. It is false that a four term syllogism is valid (F).
2. Sensitive people do not resent criticism (S).
3. Winters are never sunny (W).
4. Compared with Kennedy, Machiavelli is in the bush-leagues (K).
5. Mankind is depraved (M).
6. Mankind is not depraved (M).
7. No, Mankind is not depraved (M).
8. It is not true that Mankind is depraved (M).
9. It is not the case that Mankind is depraved (M).
10. Mankind is non-depraved (M).

II. If the truth-value of the above letters is T, what is the truth-value of each statement? If their truth-value is F, what is the truth-value of each statement?

II. Conjunction: '.'

The symbol '.' will be used in such a way that when p is true and q is true in

(1) p . q

p . q is true. When p is false or when q is false, or when they are both false, then p . q is false. The use of '.' can be expressed in this table:

(2)

| p | q | p . q |
|---|---|---|
| T | T | T |
| T | F | F |
| F | T | F |
| F | F | F |

The use of '.' also corresponds closely to the use of "and" in English. For example if someone said:

(3) John F. Kennedy is a Catholic and John F. Kennedy is a Republican.

we would say (3) is false. But if we had:

(4) John F. Kennedy is a Catholic and John F. Kennedy is not a Republican.

we would say (4) is true. Also

(5) John F. Kennedy is a Protestant and John F. Kennedy is a Republican.

is false.

If statement (3) appeared in an argument, then we would symbolize it:

(6) JFK is a Catholic . JFK is a Republican

If we let C and R stand for the two statements in (3), then (4) would by symbolized:

(7) C . ∼R

## Exercises

Symbolize the following statements using the suggested letters and '.' and '∼'. If the letters are given T as a truth-value, what is the truth-value of the statements? If the letters are given F as a truth-value, what is the truth-value of the statements?

1. Little Miss Muffet sat on a tuffet (T) and Little Miss Muffet ate her curds and whey (E).

2. Jack is both nimble (N) and quick (Q).

3. All pretty maids milk cows (M) and welcome strangers (W).

4. Little Kittens have neither mittens (M) nor pies (P).

5. The Queen of Hearts (Q), the Knave of Hearts (K) and the King of Hearts (H) all like cherry tarts.

6. Doctor Foster went to Gloucester,
   In a shower of rain (D);
He stepped in a puddle up to his middle (S),
   And never went there again (N).

7. Old women who live in shoes are not particularly happy (P), and they are both crowded (C) and friendless (F).

## III. Disjunction: 'v'

The symbol 'v' will be so used that when in p v q both p and q are false, p v q is false; and when either is true or both are true, then p v q is true. The table, then, for 'v' is:

(1)

| p | q | p v q |
|---|---|---|
| T | T | T |
| T | F | T |
| F | T | T |
| F | F | F |

In English we do not ordinarily use "or" in this way. Consider this typical use:

(2) Either we will stay home and watch "In the Gathering Dust" (H) or we will go to the H and W Drive-in (D).

If H is T or D is T, then (2) is T, and if H and D are F, then (2) is F. But, as we can see, both H and D cannot be true. If we thus employed 'v' in (2) it would not be correct rendering of the English. We can, though, introduce a second symbol for "or" — '$\wedge$'. $\wedge$ will be defined by this table:

(3)

| p | q | $p \wedge q$ |
|---|---|---|
| T | T | F |
| T | F | T |
| F | T | T |
| F | F | F |

$p \wedge q$ is equivalent to:

(4) $(p \vee q) \;.\; \sim(p \;.\; q)$

(4) reads: p or q, and not both p and q. Thus another symbol is not needed to render the English "or" in (2). Commonly 'v' is called the weak or inclusive sense of "or," while '$\wedge$' is the strong or exclusive sense of "or." In all the arguments which we will consider, prior to page 58, the validity of the argument will show itself by translating all instances of English "or" into 'v'. Thus if (2) is found in an argument, it will be symbolized:

(5) H v D

Exercises

Symbolize the following statements using the suggested letters and 'v', '.' and '$\sim$'. What is the truth-value of the statements if the letters are T; what is the truth-value if the letters are F?

1. A swarm of bees in May is either worth a load of hay (H) or worth a silver spoon (S).

2. Either my maid Mary minds her dairy (D), or she minds her spinning wheel (S).

3. Jack (J) and Jill (I) went up the hill, and either Jack slipped (S) or Jill tripped him (T).

4. The wind in the East 'tis neither good for man (M) nor beast (B).

5. For every evil under the sun there is a cure (C), or there is none (N).

## IV. Parentheses and truth-value of statements:

Often in arguments we will find statements which involve more than one logical connective. Certain conventions need to be laid down as to how such statements are to be symbolized. Suppose we had this statement:

(1) Either I watch the baby (B) or I wash the dishes (D) and feed the dog (F).

Now if we symbolized (1) as

(2) B v D . F

this would be ambiguous. Is (2) the conjunction of B v D and F, or is (2) the disjunction of B and D . F? The English in (1) indicates to us that it is the disjunction of B and D . F. To make this clear we will employ parentheses as follows:

(3) B v (D . F)

if we had:

(4) I watch the baby or wash the dishes, and I feed the dog.

this would be symbolized:

(5) (B v D) . F

How the parentheses are used makes a great deal of difference. Suppose that B is T, D is T, and F is F. Would (3) and (5) be T or F? (5), we can see, would be F, since (5) is a conjunction of (B v D) and F, and F is F. For table (2), section II, indicates that if one of the conjuncts of a conjunction is F, the entire conjunction is false. (3) is a disjunction. One of the disjuncts, B, is given as T. What is the truth-value of the other disjunct—(D . F)? Since F is F, (D . F) is F. What then is the truth-value of the disjunction when one disjunct is T and one is F? If we consult table (1), section III, we find that such a disjunction is T. Thus (3) is T and (5) is F, supposing the above truth-values for B, D and F.

The following:

(6) It is false that p and q.

(7) p is false and q is false.

are to be symbolized:

(6) ~(p . q)

(7) ~p . ~q

There is a difference between (6) and (7). If p is T and q is F, then (6) is T and (7) is F. For:

$$\begin{array}{l} \sim(p \,.\, q) \\ \quad\ T \downarrow F \\ \sim \swarrow (\ F\ ) \\ \ \ T \end{array} \qquad\qquad \begin{array}{c} \sim p \;.\; \sim q \\ \downarrow T \quad \downarrow F \\ F \quad . \quad T \\ \downarrow \\ F \end{array}$$

We can now introduce the way to calculate the truth-value of statements. Consider:

$$(8)\quad (A \vee B) \,.\, \sim(A \,.\, B)$$

and let us imagine that both A and B are T. What is the truth-value of (8)? To work such a problem one must be able to order the connectives by scope. The connective which connects or covers the fewest letters is said to have the least scope; the connective which connects or covers the most letters and connectives is said to have the greatest scope. In (8) the first 'v' and the second '.' are tied for connecting or covering the fewest letters. 'v' and '.' thus have the least scope in (8). '∼' has the next least scope. It covers the A, '.', and B. The first '.' has the greatest scope since it connects all the letters and the other connectives. The scope from least to greatest of the connectives in (8) has in the following been indicated by consecutive numbers:

$$(9)\quad \begin{array}{cccccccc} (A & \vee & B) & . & \sim & (A & . & B) \\ & 1 & & 3 & 2 & & 1 & \end{array}$$

In the following the scope is indicated by numbers:

$$(10)\quad \begin{array}{cccccccccc} \sim & (A & \vee & B) & \vee & \sim & (\sim & A & . & B) \\ 4 & & 2 & & 6 & 5 & 1 & & 3 & \end{array}$$

$$(11)\quad \begin{array}{ccccccc} \sim & ((\sim & A & \vee & B) & \vee & B) \\ 4 & 1 & & 2 & & 3 & \end{array}$$

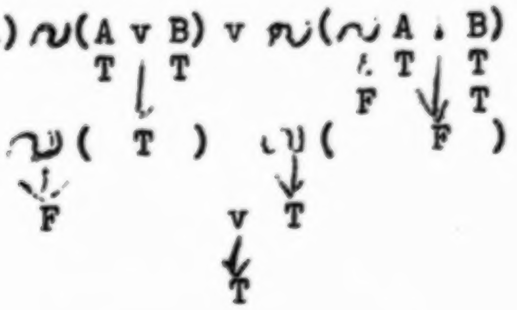
$$(12)\quad \begin{array}{ccccccccccc} \sim & (\sim & (A & . & B) & \vee & (A & \vee & \sim & B)) \\ 6 & 4 & & 2 & & 5 & & 3 & 1 & \end{array}$$

To calculate the truth-value of (8), begin with the connective with the least scope, determine its truth-value. Then move to the connective with the next least scope, and on until you reach the connective with the greatest scope. The truth-value under the connective with the greatest scope is the truth-value of the statement. Thus (8) will be worked in this way (remember A is T and B is T):

$$(13)\quad \begin{array}{ccc} (A \vee B) & . & \sim(A \,.\, B) \\ T \downarrow T & & T \downarrow T \\ (\ T\ ) & & \sim(\ T\ ) \\ & & \swarrow \\ (\ T\ ) & . & F \\ & \downarrow & \\ & F & \end{array}$$

Thus given that A is T and B is T, (8) is F.

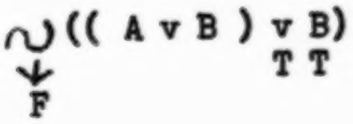
(10) will be worked in this way, supposing A is T and B is T:

(14) 

(10) is T. The reader can calculate the truth-value of (11) and (12) given that A is T and B is T. He should find that (11) is F and (12) is F.

Exercises

Calculate the truth-value of the following examples. A, B, and C are T and X, Y, and Z are F. There are a number of short-cuts that can be employed, and the student is encouraged to use them. For example in (10) above, knowing that B is T, we know the disjunction within the parentheses is true. Since we have a '$\sim$' outside the parentheses, (10) is F. (10) could thus be worked out in this way:



(The arrows can be dropped in calculating. They are used to make the calculations clearer to the reader.)

1. $A \vee B$

2. $A \vee X$

3. $A \vee \sim X$

4. $\sim(A \vee \sim X)$

5. $\sim[(A \,.\, B) \vee X]$

6. $(A \vee B) \,.\, \sim(X \vee Y)$

7. $\sim[(A \,.\, B) \,.\, (X \,.\, Y)]$

8. $[A \vee (X \vee Y)] \,.\, [\sim X \vee \sim(A \,.\, Y)]$

9. $\sim[(X \,.\, \sim Y) \vee \sim X] \vee [(A \vee \sim X) \vee (X \,.\, \sim Y)]$

10. $\sim\{[(X \vee Y) \,.\, \sim(A \,.\, \sim B)] \,.\, [X \,.\, (\sim Y \vee B)]\}$

## V. Implication: '$\supset$'

The symbol which shall replace English 'if - then' in our translating English argument into symbols is '$\supset$'. It is commonly called the 'horseshoe.' Its use is given in this truth-table:

(1)

| p | q | $p \supset q$ |
|---|---|---|
| T | T | T |
| T | F | F |
| F | T | T |
| F | F | T |

This use of '$\supset$' differs radically from how "if - then" is used in English. Consider this common use:

(2) If we have a cold spell, then the tomatoes will be ruined.
The statement which is found between the "if" and the "then" is called the antecedent. The statement which follows the "then" is called the consequence. If we examine table (1), we see that if the antecedent is false, no matter what the truth-value of the consequence, the if - then statement is true. Thus if (2) is translated by an '$\supset$', it would follow that if we did not have a cold spell, (2) is true. But (2) is a generalization which is known to be true by observation and by knowledge of the effect of cold weather on tomatoes, and it would not be true merely because we did not have a cold spell. (2) is an example of a causal implication. And we can say that causal statements are true depending on observation. And thus they are not translatable without loss of meaning into a '$\supset$' statement. Another example of a common implication is:

(3) If you invest heavily in A.T. and T. (A), then you will be rich (R).

(3) is the predictive use of "if - then." As we can clearly see, if it were false that this person invests heavily in A.T. and T., this would not make (3) true. The prediction--this person invests heavily in A.T. and T. and is made rich--must be fulfilled for (3) to be true. We could easily recall other uses of English "if - then," none of which would be like the use of '$\supset$'.

If '$\supset$' does not capture the richness of English "if - then," then what justifies our translating all English "if - then" into '$\supset$'? Notice first that '$\supset$' does capture one aspect of English "if - then." Examining the table again, we see that if the antecedent is true and the consequence is false, $p \supset q$ is false. In turn, if the person spoken of in (3) invested heavily in A.T. and T. and if he did not become rich, then (3) would be false. Thus the use of '$\supset$' does reflect one aspect of our ordinary use of English "if - then." Second, it turns out that only this aspect needs to be preserved in our symbolism in order to achieve what we wish to achieve with our symbolism. We wish to develop a technique to determine whether arguments are valid or invalid. Now if we preserve this aspect in our symbolism, then all those arguments which are valid will be shown to be valid in our calculations and those which are invalid will be shown to be invalid in our calculations. This, then, is what justifies our translating English "if - then" into '$\supset$'. Thus (3), if it should appear in an argument, would be symbolized:

(4) $A \supset R$

Exercises

Symbolize the following using the indicated letters and '$\supset$', '.', and 'v'. Suppose the letters to be T, then suppose them to be F, and determine the corresponding truth-value in both cases.

1. If all the seas were one sea (S), then it would be a great sea (G).

2. If you haven't got a ha' penny (H), God bless you (G).

3. If I'd as much money as I could spend (M), I never would cry old chairs to mend (C).

4. If ifs (I) and ands (A)
Were pots and pans,
There would be no need for tinkers (T).

5. There was an old woman (W)
Lived under a hill (H);
And if she's not gone (G),
She lives there still (S).

6. March winds and April showers (M)
Bring forth May flowers (F).

7. I smell the blood of an Englishman (S):
Be he alive (A) or be he dead (D),
I'll grind his bones to make my bread (G).

8. Friday night's dream (F) on Saturday told (S)
Is sure to come true (T), be it ever so old (O)

9. If all the world was apple pie (A),
And all the sea was ink (I),
And all the trees were bread (B) and cheese (C),
What should we have for drink (D)?

10. Charley loves good cakes and ale (C),
Charley loves good candy (A),
Charley loves to kiss the girls (K)
When they are clean and handy (H).

## VI. Biconditional: '$\equiv$'

When $p \supset q$ and $q \supset p$, then $p \equiv q$. That is, to assert $p \equiv q$ means that $p \supset q$ and $q \supset p$. Thus the truth-table for '$\equiv$' would be:

(1)

| p | q | p q |
|---|---|---|
| T | T | T |
| T | F | F |
| F | T | F |
| F | F | T |

If we find this English statement in an argument:

(2) The present civilization will continue (C) if and only if there is nuclear disarmament (N).

it would be symbolized:

(3) $C \equiv N$

Exercises

Supposing A, B, and C are T and X, Y, and Z are F, determine the truth-value of the following:

1. $A \equiv X$
2. $A \supset \sim B$
3. $(A \,.\, X) \supset \sim Y$
4. $(A \vee B) \equiv (A \supset X)$
5. $\sim [(A \equiv (X \supset Y)]$
6. $(A \,.\, B) \supset (X \vee \sim Y)$
7. $\sim [(A \vee X) \supset (X \equiv B)]$
8. $X \supset [(A \,.\, B) \,.\, \sim (X \supset \sim Y)]$
9. $(X \,.\, \sim X) \equiv \sim [(X \vee A) \,.\, \sim (\sim X \,.\, \sim Y)]$
10. $\sim [(X \,.\, \sim Y) \equiv (A \supset B)] \,.\, \sim [(X \equiv Y) \vee (A \vee \sim A)]$

# Part II

## Truth-tables

We are now ready to introduce our first method of establishing the validity of an argument whose validity depends merely on how statements are related by statement connectives. The method is to employ what are called truth-tables.

### I. Truth-tables

In the last chapter we had several examples of truth-tables. The function of the symbols for each statement connective was indicated by such tables. For example, '$\supset$''s function is indicated in this table:

(1)

| | p | q | $p \supset q$ |
|---|---|---|---|
| 1. | T | T | T |
| 2. | T | F | F |
| 3. | F | T | T |
| 4. | F | F | T |
| | (1) | (2) | (3) |

In this table we have added numbers to indicate that there are three columns--(1), (2), and (3)--to this table and four rows--1, 2, 3, and 4. The above chart is a truth table for $p \supset q$. Columns (1) and (2) contain at the head the terms which make up $p \supset q$. Each row, as we can see, gives a different combination of T's and F's for p and q. The four rows, as we can also see, give all the possible combinations of T's and F's for p and q. In column (3) the truth value for $p \supset q$ is indicated, given the combination of T's and F's in each row.

Suppose we wanted to write a truth table for $p \supset \sim q$. Here is what it would look like:

(2)

| p | q | $p \supset$ | $\sim q$ |
|---|---|---|---|
| T | T | F | F |
| T | F | T | T |
| F | T | T | F |
| F | F | T | T |
| | | (2) | (1) |

In this table, the truth value for $p \supset \sim q$ is given. To aid our calculating this, we first calculated the truth value for $\sim q$ in column (1).

The truth table for $p \supset (q \,.\, p)$ would be:

(3)

| p | q | $p \supset$ | $(q \,.\, p)$ |
|---|---|---|---|
| T | T | T | T |
| T | F | F | F |
| F | T | T | F |
| F | F | T | F |
| | | (2) | (1) |

Here again we first calculated the truth value for q . p and then the truth value for column (2).

There is no difficulty in constructing a truth table for a statement which involves three terms. All three term statements will have truth tables which begin:

(4)

| p | q | R |
|---|---|---|
| T | T | T |
| T | T | F |
| T | F | T |
| T | F | F |
| F | T | T |
| F | T | F |
| F | F | T |
| F | F | F |

This table has, as we can see, eight rows. The number of rows which a truth table will have is easily calculated by using this formula: $2^n$, where n stands for the number of terms. Thus if you have two terms, the table will have $2^2$ rows or four rows. If you have three terms, the table will have $2^3$ or eight rows, etc. You can readily see that after three terms the truth tables become unmanageable. Later we will introduce certain short cuts which will significantly reduce the number of rows. If, then, we had the statement $R \vee \sim(p \cdot q)$, the table for it would be:

(5)

| p | q | R | R v | ~(p | . q) |
|---|---|---|---|---|---|
| T | T | T | T | F | T |
| T | T | F | F | F | T |
| T | F | T | T | T | F |
| T | F | F | T | T | F |
| F | T | T | T | T | F |
| F | T | F | T | T | F |
| F | F | T | T | T | F |
| F | F | F | T | T | F |
| | | | (3) | (2) | (1) |

In this table we first did column (1), then (2), and then (3). The truth value of the statement will always appear in the column under the connective with the greatest scope.

Exercises

Construct truth tables for the following:

1. $p \supset \sim q$
2. $(p \vee q) \cdot p$
3. $p \equiv (q \cdot \sim q)$
4. $(p \cdot q) \vee (p \equiv q)$
5. $\sim[(p \cdot q) \supset \sim(p \cdot \sim p)]$
6. $(p \cdot R) \supset (p \supset R)$
7. $(p \cdot R) \supset q$
8. $[(p \vee \sim R) \cdot R] \supset p$
9. $[(p \supset q) \cdot \sim p] \supset q$
10. $\{[(p \supset q) \cdot (q \supset R)] \cdot (q \vee p)\} \supset (q \vee R)$

## II. Testing arguments for validity

The application of truth tables to test the validity of sentential arguments is quite simple. Consider this primitive, patently valid, argument form:

(1) p . q
∴ p (called simplification)

Let us place it on a truth table in this way:

(2)

| p | q | p . q | ∴ p |
|---|---|---|---|
| T | T | T | T |
| T | F | F | T |
| F | T | F | F |
| F | F | F | F |
|  |  | (1) | (2) |

On examining each row of columns (1) and (2), we find no instance where p . q is true and p is false. This means that no matter what the truth value of p and q might be, p . q could not be true and p false. Or, in other words, if p . q is true, p must be true; to assert p . q as true and to assert p as false would be a contradiction. Or, in still other words, p . q entails p—p . q ∴ q is a valid argument form. Thus any argument which mirrors this form will be valid.

So the truth table can be used to test the validity of arguments whose validity depends on the way sentences are related or, as they are often called, sentential arguments. Here is a step by step procedure to do this:

1. Rewrite the argument or one line of it and place it on a truth table as we did with (1) and (2).

2. Find the truth value of the premises and the conclusion.

3. Treat the ' ∴ ' sign as a horseshoe, connecting the premises with the conclusion (or, as the connective with the greatest scope) and calculate the truth value of the ∴column. If all T's appear in the ∴column, the argument is valid. If one or more F's appear in the ∴ column the argument is invalid. As soon as you come upon an F in the ∴ column, you can stop, since this proves that the argument is invalid.

Let us apply these three steps to this valid argument form:

(3) p v q
~p
∴ q (called disjunctive syllogism)

First step:

(4)

| p | q | (p v q) | . | ∼p | ∴ | q |
|---|---|---|---|---|---|---|
| T | T | | | | | |
| T | F | | | | | |
| F | T | | | | | |
| F | F | | | | | |

Notice that in writing (3) on one line the two premises were conjoined by a '.'. This '.' in (4) is the connective with the greatest scope in the premises, thus in its corresponding column will be found the truth value of the premises.

Second step:

(5)

| p | q | (p v q) | . | ∼p | ∴ | q |
|---|---|---|---|---|---|---|
| T | T | T | F | F | | T |
| T | F | T | F | F | | F |
| F | T | T | T | T | | T |
| F | F | F | F | T | | F |
| | | (2) | (3) | (1) | (5) | (4) |

As we can see, the truth value of the premises is given in column (3), and the truth value of the conclusion is given in column (4). The numbers show the order in which the author filled in the columns.

Third step:

The last step will be to fill in (5), treating the ' ∴ ' as a horseshoe connecting the premises with the conclusion. The reader can do this and will find that he has all T's in (5) as expected.

Here are two common valid argument forms and their corresponding invalid argument forms:

(6) p⊃q
p
∴ q (called *modus ponens*)

(7) p⊃q
q
∴ p (called the *fallacy of affirming the consequent*)

(8) p⊃q
∼q
∴∼p (called *modus tollens*)

(9) p⊃q
∼p
∴∼q (called the *fallacy of denying the antecedent*)

(8) is shown to be valid on this table:

(10)

| $p$ | $q$ | $(p \supset q)$ | . | $\sim q$ | $\therefore$ | $\sim p$ |
|---|---|---|---|---|---|---|
| T | T | T | F | F | T | F |
| T | F | F | F | T | T | F |
| F | T | T | F | F | T | T |
| F | F | T | T | T | T | T |
| | | (2) | (3) | (1) | (5) | (4) |

(9) is shown to be invalid on this table:

(11)

| $p$ | $q$ | $(p \supset q)$ | . | $\sim p$ | $\therefore$ | $\sim q$ |
|---|---|---|---|---|---|---|
| T | T | T | T | F | T | F |
| T | F | F | F | F | T | T |
| F | T | T | T | T | F | F |
| F | F | T | T | T | T | T |
| | | (2) | (3) | (1) | | (4) |

Let us now consider this valid three term argument form:

(12) $p \supset q$
$q \supset R$
$\therefore p \supset R$ (called hypothetical syllogism)

This argument form is confirmed as valid on this table:

(13)

| $p$ | $q$ | $R$ | $(p \supset q)$ | . | $(q \supset R)$ | $\therefore$ | $p \supset R$ |
|---|---|---|---|---|---|---|---|
| T | T | T | T | T | T | T | T |
| T | T | F | T | F | F | T | F |
| T | F | T | F | F | T | T | T |
| T | F | F | F | F | T | T | T |
| F | T | T | T | T | T | T | T |
| F | T | F | T | F | F | T | F |
| F | F | T | T | T | T | T | T |
| F | F | F | T | T | T | T | T |
| | | | (1) | (3) | (2) | (5) | (4) |

Suppose we had this obviously invalid argument form:

(14) p
p
p
$\therefore$ q

On a table it would be:

(15)

| $p$ | $q$ | $(p \,.\, p)$ | . | $p$ | $\therefore$ | $q$ |
|---|---|---|---|---|---|---|
| T | T | T | T | T | T | T |
| T | F | T | T | T | F | F |
| F | T | F | F | F | T | T |
| F | F | F | F | F | T | F |
| | | (1) | (3) | (2) | (5) | (4) |

The parentheses could have been placed around the second and third p's, so that the truth value of the premises would appear under column (1). It is arbitrary where the parentheses are placed.

## Exercises

I. Determine the validity or invalidity of the following argument forms:

1. $p \cdot q$
$\therefore p$

2. $p \vee q$
$p$
$\therefore q$

3. $p \supset (q \cdot p)$
$\sim p$
$\therefore \sim (q \cdot p)$

4. $p \supset (q \cdot p)$
$p$
$\therefore q$

5. $p$
$\therefore p \vee q$

6. $p$
$\therefore p \cdot q$

7. $(p \cdot q) \supset q$
$p$
$\therefore q$

8. $(p \vee q) \vee R$
$\sim R$
$\therefore p$

9. $p \supset q$
$q \supset R$
$\sim R$
$\therefore \sim p$

10. $p \supset R$
$R \supset q$
$\sim R \vee \sim q$
$\therefore \sim p \vee \sim R$

II. Symbolize and determine the validity or invalidity of the following arguments:

1. If Nan is a Sleepy-head (S), then she should go to bed (B). Nan is a Sleepy-head. Therefore she should go to bed.

2. Either old Mother Twitchett is a mountain climber (M) or she is a cobbler (C). She isn't a cobbler, so she must be a mountain climber.

3. If Tom stole a pig (S), then he is either a bad boy (B) or he loves to eat pigs (P). Tom doesn't love to eat pigs, so he is a bad boy.

4. Molly, my sister, loves tea (T). I love coffee (C). If Molly loves tea and I love coffee, then we don't agree (A). If Molly and I don't agree (A), then we will fall out (F). Therefore we will fall out.

5. Either Jack slipped (S) or Jill tripped him (T). Mother whipped Jill (W), and Mother wouldn't have whipped Jill unless she tripped Jack. So Jill tripped Jack.

6. Tommy Snooks (T) and Bessy Brooks (B) walked out one Sunday. If Tommy Snooks and Bessy Brooks walk out on Sunday, then Bessy Brooks will be married on Monday (M). If Bessy Brooks is married on Monday, then she will be married tomorrow (T). Therefore she will be married tomorrow.

III. Testing the equivalence of statements

The truth tables can be used to determine whether two statements are equivalent. Suppose, for example, one wished to know whether ∼p . ∼q is equivalent to ∼(p . q). Here is how he would determine whether they are equivalent:

1. Rewrite the statements on one line with an '≡' between them, e.g. (∼p . ∼q) ≡ (∼(p . q)).
2. Place it on a truth table, treating the '≡' as having the greatest scope.
3. If there are all T's under the ≡ column, the statements are equivalent. If there are one or more F's under the ≡ column, then the statements are not equivalent.

Following these steps with our problem we have:

(1)

| p | q | (∼p | . | ∼q) | ≡ | (∼ | (p . q)) |
|---|---|---|---|---|---|---|---|
| T | T | F | F | F | T | F | T |
| T | F | F | F | T | F | T | F |
| F | T | T | F | F | F | T | F |
| F | F | T | T | T | T | T | F |

They are not equivalent. What (1) shows is that there are conditions under which ∼p . ∼q could be true and (∼(p . q)) could be false and vice-versa. Obviously, if this is true, they are not equivalent.

A famous equivalence in logic is what is called De Morgan's Theorems:

(2) ∼(p . q) ≡ (∼p v ∼q)

(3) ∼(p v q) ≡ (∼p . ∼q)

We confirm the equivalence of (2) in this table:

(4)

| p | q | ∼ | (p . q) | ≡ | (∼p | v | ∼q) |
|---|---|---|---|---|---|---|---|
| T | T | F | T | T | F | F | F |
| T | F | T | F | T | F | T | T |
| F | T | T | F | T | T | T | F |
| F | F | T | F | T | T | T | T |

Let us consider one more example. Is 'p ⊃ q' equivalent to '∼p v q'? Using this table:

(5)

| p | q | (p ⊃ q) | ≡ | (∼p | v q) |
|---|---|---|---|---|---|
| T | T | T | T | F | T |
| T | F | F | T | F | F |
| F | T | T | T | T | T |
| F | F | T | T | T | T |

We find that they are equivalent.

One thing which (4) and (5) show is that we need only have introduced the symbols '$\vee$' and '$\sim$', and we could have defined '$\supset$' and '.' in terms of them. Or we could have defined '$\vee$' and '$\supset$' in terms of '.' and '$\sim$', etc.

Exercises

Which of the following are equivalent:

1. $p . q$ and $q \vee p$
2. $p \vee \sim p$ and $q \vee \sim q$
3. $p . \sim p$ and $q . \sim q$
4. $p$ and $p \vee q$
5. $p \equiv q$ and $(p \supset q) . (q \supset p)$
6. $(p \equiv q)$ and $[(p . q) \vee (\sim p . \sim q)]$
7. $[(p . q) \supset R]$ and $[p \supset (q \supset R)]$
8. $[p . (q \vee R)]$ and $[(p . q) \vee (p . R)]$
9. $[p . (q \vee R)]$ and $[(p \vee q) . (p \vee R)]$
10. $[p \vee (q . R)]$ and $[(p . q) \vee (p . R)]$

IV. Short-cut truth tables

Earlier it was pointed out that the number of rows of a truth table can be calculated by the formula $2^n$ where n stands for the number of letters. This means that truth tables become too cumbersome when the argument contains more than three statements. A shorter method is needed to handle efficiently arguments with more than three statements. Such a method is found in the following steps:

1. Rewrite the argument on one line as we have done before, but do not put it on a truth table.
2. Substitute T's and F's so that the conclusion will be false (sometimes there are several such combinations of T's and F's which will make the conclusion false— we will consider this possibility in a moment).
3. Substitute the same values for the corresponding letters in the premises.
4. Try to substitute for the remaining letters in the premises so that the premises will come out T.
5. If they can be made T, then the argument is invalid. If they cannot be made T, then the argument is valid.

These will become clear as we treat examples.

This argument form is valid:

(1) $p$
$\therefore p \vee q$ (called *addition*)

Let us test it using the above short-cut.

(2)
$$\begin{array}{ccccc} p & \therefore & p & \vee & q \\ F & & F & & F \\ & & & F & \end{array}$$

In order for the conclusion to be F, both p and q must be F. P in the premise is F, since it is F in the conclusion. Obviously if p is F, the premise, which is just p, cannot be made T. Thus (2) is valid.

Here is a more complex argument form:

(3) $(p \supset q) \cdot (R \supset S)$
$p \vee R$
$\therefore q \vee S$ (called *constructive dilemma*)

Using our short-cut method we have:

(4)
$$\begin{array}{ccccccccccccccc} ((p & \supset & q) & \cdot & (R & \supset & S)) & \cdot & (p & \vee & R) & \therefore & q & \vee & S \\ & & F & & & & F & & & & & & F & & F \end{array}$$

Here we have worked through step 3. To complete the test we next note that p and R must be F in order for the first two premises to be T.

(5)
$$\begin{array}{ccccccccccccccc} ((p & \supset & q) & \cdot & (R & \supset & S)) & \cdot & (p & \vee & R) & \therefore & q & \vee & S \\ F & & F & & F & & F & & F & & F & & F & & F \\ & T & & T & & T & & F & & F & & & & & \end{array}$$

But, as we can see in (5), if p and R are false, then the third premise is false. Thus we cannot make the premises T given that q is F and S is F; consequently, (3) is valid.

As we indicated in step 2, sometimes more than one combination of T's and F's will make the conclusion F. This is true in this argument form:

(6) $p \supset q$
$\therefore p \supset (R \cdot q)$

The conclusion of (6) would be false under these conditions:

(7)
$$\begin{array}{cccccccccc} p \supset q & \therefore & p & \supset & (R & \cdot & q) & & \\ & & T & F & T & & F & & 1. \\ & & T & F & F & & T & & 2. \\ & & T & F & F & & F & & 3. \end{array}$$

To determine whether the argument is valid, start with the first row. If the premise(s) can be made T, then the argument is invalid. If not, then proceed to row 2. If in none of the rows the premise(s) can be made T, then the argument is valid. As can be quickly seen in (8), in neither row 1 nor row 3 can the premise be made T, but in row 2 it can be:

(8)
$$\begin{array}{ccccccccc} p & \supset & q & \therefore & p & \supset & (R & . & q) \\ T & F & F & & T & F & T & & F \\ T & T & T & & T & F & F & & T \\ T & T & F & & T & F & F & & F \end{array}$$

Thus (6) is an invalid argument form.

Exercises

Using the short-cut method, determine which of the following are valid and which are invalid.

1. $A \supset B$
   $B \supset C$
   $C \supset D$
   $\sim D$
   $\therefore \sim A$

2. $I \supset J$
   $J \supset K$
   $L \supset M$
   $I \vee L \; / \therefore K \vee M$

3. $A \; . \; B$
   $(A \vee C) \supset D \; / \therefore C$

4. $(Q \vee R) \vee S$
   $\sim S$
   $T \supset (Q \vee R) \; \therefore T$

5. $(D \; . \; E) \supset \sim F$
   $F$
   $D \qquad / \therefore \sim E \vee G$

6. $K \supset (L \; . \; M)$
   $(L \; . \; M) \supset R$
   $R \supset (P \vee G)$
   $K \qquad / \therefore P \vee G$

7. $(D \vee L) \supset P$
   $(P \vee E) \supset R$
   $\therefore D \supset R$

8. $B \supset (G \; . \; P)$
   $P \supset [(D \supset C) \vee (M \supset I)]$
   $(A \; . \; G) \supset \sim M$
   $(B \; . \; I) \supset \sim C$
   $\therefore B \; . \sim A$

9. $[C \; . \; (L \vee O)] \supset \sim F$
   $E \supset F$
   $\therefore (C \; . \; L) \supset \sim E$

10. $(B \; . \; I) \supset W$
    $(B \; . \; W) \supset I$
    $\therefore [B \; . \; (I \vee W)] \supset [B \; . \; (I \; . \; W)]$

## Dilemmas

### I. What is a dilemma?

The dilemma, according to the classic meaning of " dilemma," is an argument in which the arguer presents his opponent with two alternatives, both of which are undesirable, and argues that he must choose between them. For example, in a debate in ancient Rome it might have been argued:

(1) If we allow Caesar to live, he will become a tyrant; and if we put him to death, we will violate the law. But we must either allow him to live or put him to death. Therefore we must either have a tyrant or violate the law.

The logical structure of this dilemma is as follows:

If A, then T
If P, then V
Either A or P
Therefore either T or V.

In logic a valid dilemma is an argument which has one of the following forms:

Constructive dilemma:

$$\begin{array}{lcl} p \supset q & \text{or} & p \supset q \\ R \supset S & & \sim p \supset S \\ \underline{p \vee R} & & \underline{p \vee \sim p} \\ \therefore q \vee S & & \therefore q \vee S \end{array}$$

Destructive dilemma:

$$\begin{array}{lcl} p \supset q & \text{or} & p \supset q \\ R \supset S & & R \supset \sim q \\ \underline{\sim q \vee \sim S} & & \underline{\sim q \vee q} \\ \therefore \sim p \vee \sim R & & \therefore \sim p \vee \sim S \end{array}$$

Simple constructive dilemma

$$\begin{array}{lcl} p \supset q & \text{or} & p \supset q \\ R \supset q & & \sim p \supset q \\ \underline{p \vee R} & & \underline{p \vee \sim p} \\ \therefore q & & \therefore q \end{array}$$

Simple destructive dilemma:

$$\begin{array}{lcl} p \supset R & \text{or} & p \supset q \\ p \supset S & & \sim p \supset q \\ \underline{\sim R \vee \sim S} & & \underline{p \vee \sim p} \\ \therefore \quad p & & \therefore q \end{array}$$

The above example, (1), is a constructive dilemma. This argument can also be written:

$$\begin{array}{ll} (2) & A \supset T \\ & \sim A \supset V \\ & A \vee \sim A \\ & \therefore T \vee V \end{array}$$

Where 'A' stands for 'allow Caesar to live' and '$\sim$A' stands for 'put him to death' or 'do not allow Caesar to live.' Written in this way, (2) still has the form of a constructive dilemma.

Each of the above forms is valid. If an argument appears to have one of these forms, but does not, it is called an invalid dilemma. For example, here are two forms of invalid dilemma:

$$\begin{array}{lcl} p \supset R & \text{and} & R \supset p \\ q \supset \sim R & & \sim R \supset p \\ R \vee \sim R & & \underline{R \vee \sim R} \\ \therefore p \vee q & & \therefore \sim p \end{array}$$

Dilemmas can be checked for validity by observation—that is, by seeing whether the dilemma exemplifies one of the above forms.

*Exercises*

Which of the following dilemmas are valid?

1. If someone is a Republican, then he is behind the times, and if someone is a Democrat , then he only cares for people's stomachs. Everyone is either a Republican or a Democrat. Therefore either one must be behind the times or he must only care for people's stomachs.

2. If I flunk this test, then I will not get my degree. If I pass this test, then I must study to the point of madness. These are the only alternatives, so I face a gloomy future.

3. If someone is lazy and shiftless, then he supports welfare legislation, and if someone is devoted only to profits, then he opposes welfare legislation. All men must either support or oppose welfare legislation; hence all men are either lazy and shiftless or greedy.

II. Appraising a dilemma

There are three ways to criticize a valid dilemma:

1. Show that one or both of the hypothetical statements are false. This method of criticizing a dilemma has traditionally been called *taking the dilemma by the horns*.

2. Show that the disjunctive premise is false. This method of criticizing has traditionally been called *going between the horns of the dilemma*.

3. Construct another dilemma which is essentially like the first but which has a conclusion which opposes the first. This method has traditionally been called rebuttal by a *counter*-dilemma.

As we will see, the third method does not show that the dilemma is poor, nor does it show where a poor dilemma has gone wrong. In addition, a counter-dilemma can be constructed for *any* dilemma. A counter-dilemma is primarily a rhetorical flourish, or it emphasizes another aspect of the matter.

When a dilemma is such that you cannot take it by the horns or go between the horns, it is a good dilemma. When a dilemma can be criticized by methods 1 and 2, it is a poor dilemma. Since most dilemmas encountered in everyday discourse are poor, though valid, it will be useful to pick up the ability to take dilemmas by the horns and to go between the horns.

## I. Taking the dilemma by the horns

Consider this example:

> (1) Either it is right to kill another human being or it is not right. If it is right, murder is not a crime and should not be punished. If it is not right, there is no justification for putting anyone to death, which would only multiply wrongs. Therefore in either case capital punishment cannot be defended.

How is this valid dilemma to be criticized? When in a dilemma the disjunctive premise has the form:

(2) A or not-A

it is not open to criticism if the word or phrase which is substituted for A has the same meaning in each instance. Thus in (1) you cannot criticize:

(3) Either it is right to kill another human being or it is not right. In this context (3) exhausts all possibilities. It is in fact a logical truth (a truth which is such because of the meaning of the words). Consequently if (1) is to be criticized, then the object of this criticism must be one or both of the hypothetical statements. Consider, then, the first hypothetical statement of (1):

(4) If it is right to kill another, then murder is not a crime. There does not appear to be any criticism which comes to mind with (4). In fact, (4) might be true because of what is meant by "right" and "crime." This leaves the second hypothetical statement in (1):

(5) If it is not right to kill another, then there is no justification for putting anyone to death.

If (5) is open to criticism, then it would be this: It can be wrong to kill another and yet in some circumstances we are justified in putting a man to death; for example, if a man has committed a certain crime, he should be put to death. In the same way, it is wrong to lie, yet in some circumstances (e.g. when the truth would do harm) it is not wrong to lie. But we are interested not in criticizing (1) but in seeing how you might go about criticizing it. And, as we can see, if one did criticize (1), he would take it by the horns.

Consider next this famous cold-war dilemma:

(6) Any kind of war will inescapably lead to the obliteration of the human race. But if war is to be avoided, then this can happen only through non-resistance to Communism. Since a Communist victory would not be so great a disaster as the extinction of human life, it is best to accept Communism.

There are different ways to rewrite this so that it has an explicit dilemma form--one way would result in our criticizing it in the manner of 2. Here is the way we choose:

(7) If there is any kind of war, then this will lead to the extinction of human life.
If there is to be no war, then we must not resist Communism.
Either there will be war or there will not be war.
Therefore we either obliterate the human race or accept Communism.

Criticism of (7), as we can see, would be directed against either of the hypothetical premises. Of the first we might argue that limited wars can be fought in such a way that they would not escalate into a thermonuclear war. Criticism of the second might center on the possibility of preventing war and yet remaining independent of Soviet domination.

The following example can also be criticized by taking it by the horns.

(8) If the government prevents the publication of harmful and false statements, then we will be guilty of suppressing the liberties of others. If we do not prevent the publication of such statements, we endanger our well-being. The government must either prevent such publications or not; therefore the government will be guilty either of suppressing the liberties of others or of endangering our well-being.

In this example the first hypothetical premise is open to criticism. Do we include under 'liberties' such things as freedom to publish harmful and false statements?

2. Going between the horns of the dilemma

In this dilemma the disjunctive premise is clearly open to criticism.

(1) Either our country must have a policy of laissez faire or the government must control prices and production. If we have laissez faire, then monopolistic agreements will take place with the result that a handful of people will swallow up the wealth. If, on the other hand, the government controls prices and production, then we will lose our freedom and will be controlled by the State. Either our country must have a policy of laissez faire or the government must control prices and production. Therefore the wealth will be concentrated in the hands of the few or we will have a totalitarian state.

There is general agreement among economists that the two hypothetical premises are true. But in turn there is general agreement that laissez faire and government price and production control are not the only alternatives. There can be, for example, some government price and production control along with as much laissez faire as is possible. This is, in fact, what has happened in this country.

James Joyce was once asked if he would consent to removing some parts of his classic novel Ulysses in order that the novel could be published in this country. To this he replied:

> (2) "To consent would be an admission that the expurgated parts are dispensable. The whole point about them is that they cannot be omitted. Either they are put in gratuitously without reference to my general purpose; or they are an integral part of my book. If they are mere interpolations, my book is inartistic; and if they are strictly in their place, they cannot be left out."[1]

As we can see, Joyce answered with a dilemma. As we can also see, the two hypothetical propositions—

> If these passages are "mere interpolations" or are put in "gratuitously without reference to my general purpose," then "my book is inartistic."
>
> If they are an "integral part" of the book and "strictly in their place," then they cannot be left out.

—are not open to criticism. Thus if (2) is to be criticized, then the disjunctive premise—

> These parts are either "mere interpolations," etc. or an "integral part" of the book, etc.

—must be what is criticized. And if one chose to criticize (2), this would be the object. It could be argued, for example, that there are passages which are neither "mere interpolations" nor "integral parts" of the book. If a case can be made for this, then (2) would have been successfully criticized by going through the horns of the dilemma.

In an elegant passage in the Apology, Socrates presents us with a dilemma which can be criticized by going between the horns. The reader is left to make a case for this.

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[1] Cited in Richard Ellmann, James Joyce (New York: Oxford University Press, 1959), pp. 665-666.

> Let us reflect in another way, and we shall see that there is great reason to hope that death is a good; for one of two things—either death is a state of nothingness and utter unconsciousness, or, as men say, there is a change and migration of the soul from this world to another. Now if you suppose that there is no consciousness, but a sleep like the sleep of him who is undisturbed even by dreams, and were to compare with this the other days and nights of his life, and then were to tell us how many days and nights he had passed in the course of his life better and more pleasantly than this one, I think that any man, I will not say a private man, but even the great king will not find many such days or nights, when compared with the others. Now if death be of such a nature, I say that to die is gain; for eternity is then only a single night. But if death is the journey to another place, and there, as men say, all the dead abide, what good, O my friends and judges, can be greater than this? If indeed when the pilgrim arrives in the world below, he is delivered from the professors of justice in this world, and finds the true judges who are said to give judgment there, Minos and Rhadamanthus and Aecus and Triptolemus, and other sons of God who were righteous in their own life, that pilgrimage will be worth making. What would not a man give if he might converse with Orpheus and Musaeus and Hesiod and Homer? Nay, if this be true, let me die again and again.

### 3. The counter-dilemma

The easiest way to construct a counter-dilemma is as follows. Suppose we have:

> If A, then B.
> If C, then D.
> Either A or C.
> Therefore either B or D.

A counter-dilemma can be constructed by changing the positions of the B's and D's and negating them in this way:

> If A, then not-D.
> If C, then not-B.
> Either A or C.
> Therefore either not-D or not-B.

For example consider our first dilemma in section I:

> If we allow Caesar to live, then we will not violate the law.
> If we put him to death, then we will rid ourselves of a tyrant.
> Either we must allow him to live or put him to death.
> Therefore either we will not have to violate the law or we will rid ourselves of a tyrant.

The classical example of such a counter-dilemma occurs in the story of the Athenian mother and her son who wanted to go into politics. The mother, who didn't want him to go into politics, argued:

> If you act justly, men will hate you; and if you act unjustly, the gods will hate you; but you must either act justly or unjustly. So in either case you will be hated.

The son's counter-dilemma was:

> If I say what is just, the gods will love me; and if I say what is unjust, men will love me. I must say either the one or the other. Therefore I shall be loved.

In this example we have the mother using a dilemma to persuade her son not to enter politics, whereas the son employs a similar dilemma supposed to persuade his mother of the desirability of entering politics. The conclusion of the mother's dilemma is: You will be hated by the gods or by men (not both). The conclusion of the son's dilemma is: I will be loved by men or by the gods (not both). Both conclusions can be true, so the conclusions are not incompatible. What the son's rebuttal does, besides displaying wit, is to direct attention to the good consequences of entering politics.

The perhaps most often reproduced example of a counter-dilemma is one in which the conclusions are incompatible:

> During the fifth century B.C., so the story goes, Eulathus wanted to become a lawyer, so he went to the famous teacher Protagoras. Not being able to pay Protagoras, Eulathus arranged to pay his teacher after he won his first case. For some reason Protagoras later brought suit against Eulathus for the money. Protagoras was also for some reason able to get the case into court. He pleaded his own case. Eulathus also pleaded his case. Protagoras presented his side in the form of a dilemma: "If Eulathus loses this case, then he must pay me (by the judgment of the court); if he wins this case, then he must pay me (by the terms of the contract). He must either lose or win this case. Therefore Eulathus must pay me."
>
> Eulathus offered in his defense this counter-dilemma: "If I win this case, I shall not have to pay Protagoras (by judgment of the court): if I lose this case, I shall not have to pay Protagoras (by the terms of the contract, for then I shall not yet have won my first case). I must either win or lose this case. Therefore I do not have to pay Protagoras."

Let the reader suppose that he is the judge and make the judgment who should pay. To support his judgment, he must criticize one or both of the dilemmas by taking the dilemma by the horns.

Exercises

If necessary, rewrite the following dilemmas so that they have the explicit form of a dilemma. Distinguish the good dilemmas from the poor ones. Criticize the poor ones either by going through the horns or by going between the horns.

1. They were standing under a tree, each with an arm round the other's neck, and Alice knew which was which in a moment, because one of them had "DUM" embroidered on his collar, and the other "DEE". "I suppose they've each got "TWEEDLE" round at the back of the collar," she said to herself.

They stood so still that she quite forgot they were alive, and she was just going round to see if the word "TWEEDLE" was written at the back of each collar, when she was startled by a voice coming from the one marked "DUM."

"If you think we're wax-works," he said, "you ought to pay, you know. Wax-works weren't made to be looked at for nothing. Nohow."

"Contrariwise," added the one marked "DEE," "if you think we're alive, you ought to speak."

2. We must either gratify our vicious propensities, or resist them; the former course will involve us in sin and misery; the latter requires self-denial; therefore we must either fall into sin and misery or practice self-denial.

3. Now, let us look at the part of the Fourteenth Amendment which may be applicable to the issue of prayer in the schools. This amendment states, in part: "No state shall make or enforce any law which shall abridge the privileges or immunities of citizens of the United States; nor shall any state deprive any person of life, liberty or property without due process of law; nor deny any person within its jurisdiction the equal protection of the laws."

Here we are faced with a dilemma if we rely on the Fourteenth Amendment. We have people who want prayer in school and those who don't. For a state to deny prayer to the group that wants it is to abridge their privileges, deprive them of liberty and to deny them the equal protection of the laws.

The same could be reasoned for those who don't want prayer if prayer is allowed.

4. In the first chapter of Alice in Wonderland, Alice, who was at the moment only ten inches tall, and locked in a room, encountered a "very small cake, on which the words 'EAT ME' were beautifully marked in currants. 'Well, I'll eat it,' said Alice, 'And if it makes me grow larger, I can reach the key; and if it makes me grow smaller, I can creep under the door—so either way I'll get into the garden, and I don't care what happens!"

Orpheus and Musaeus and Hesiod and Homer? Nay, if this be true, let me die again and again.

(The Apology)

8. In order to have full employment in the U.S., we need to have our surplus absorbed in foreign trade. The only market which can now absorb our surplus is Russia and China. But if we trade with these countries, then we would contribute to a rise in the standard of living of our enemies.

## Formal Deductions

A second method of establishing the validity of an argument is to construct a formal proof. In this section we will examine this method.

### I. Formal proofs

As we have seen, any sentential argument which has a form which matches that of a valid argument form is valid. One such valid argument form considered in the last section is modus ponens (MP): $p \supset q,\ p \therefore q$. Thus if we were given the premises:

(1) If we continue the arms race (A), then there will be war (W).

(2) We will continue the arms race (A).

we could validly infer from (1) and (2):

(3) There will be war (W).

because (1), (2) and (3) together have the form of modus ponens, which we know is a valid argument form. Or, to put it another way, (3) follows from (1) and (2) in virtue of modus ponens. What we have done here can be presented in this way:

| | | |
|---|---|---|
| 1. | $A \supset W$ | Premise (1) |
| 2. | $A$ | Premise (2) |
| 3. | $W$ | from 1, 2 by MP |

As we can see, on lines 1 and 2 we have the premises properly symbolized. On line 3, W is deduced from 1 and 2, and that it is in fact deduced is indicated by what is written on the left. "from 1, 2 by MP" is our justification for asserting that W does validly follow from 1 and 2.

A second valid argument form introduced in the last section is simplification (Simp.): $p \cdot q \therefore p$. Suppose we had these premises:

1. $A \supset (B \cdot W)$
2. $A \cdot C$

and were called upon to show that W validly follows from 1 and 2. Such a demonstration is given as follows:

| | | |
|---|---|---|
| 1. | $A \supset (B \cdot W)$ | P |
| 2. | $A \cdot C$ | P |
| 3. | $A$ | from 2 by Simp. |
| 4. | $B \cdot W$ | from 3, 1 by MP |
| 5. | $B$ | from 4 by Simp. |

What we have here is a *formal proof* that B does in fact validly follow from the two premises.

Here are nine valid argument forms which we will use in constructing formal proofs:

1. *Modus ponens* (MP)
   $p \supset q$
   $p$
   $\therefore q$

2. *Modus Tollens* (MT)
   $p \supset q$
   $\sim q$
   $\therefore \sim p$

3. Hypothetical syllogism (HS)
   $p \supset q$
   $q \supset R$
   $\therefore p \supset R$

4. Disjunctive syllogism (DS)
   $p \vee q$
   $\sim p$
   $\therefore q$

5. Simplification (Simp.)
   $p \cdot q$
   $\therefore p$

6. Addition (Add.)
   $p$
   $\therefore p \vee q$

7. Conjunction (Conj.)
   $p$
   $q$
   $\therefore p \cdot q$

8. Constructive dilemma (CD)
   $(p \supset q) \cdot (R \supset S)$
   $p \vee R$
   $\therefore q \vee S$

   Destructive dilemma (DD)
   $(p \supset q) \cdot (R \supset S)$
   $\sim q \vee \sim S$
   $\therefore \sim p \vee \sim R$

9. Absorption (Abs.)
   $p \supset q$
   $\therefore p \supset (p \cdot q)$

We have included these nine forms because they are the most common argument forms. It should be remembered that any argument form which comes out valid on a truth table is a valid argument form.

Below are four formal proofs which employ the above nine forms. It will be helpful to examine each one to see that each line below the premises is a proper application of an argument form. This will help you learn to apply the argument forms.

| | | |
|---|---|---|
| (1) | 1. $(A \cdot B) \vee C$ | P |
| | 2. $\sim(A \cdot B)$ | P |
| | 3. $C \supset (D \equiv F)$ | P /: $D \equiv F$ |
| | 4. $C$ | 1,2 DS |
| | 5. $D \equiv F$ | 4,3 MP |
| (2) | 1. $\sim A \supset \sim(D \vee F)$ | P |
| | 2. $D$ | P /: $D \cdot A$ |
| | 3. $D \vee F$ | 2 Add. |
| | 4. $A$ | 1,3 MT |
| | 5. $D \cdot A$ | 4,2 Conj. |
| (3) | 1. $\sim A \supset B$ | P |
| | 2. $B \supset C$ | P |
| | 3. $E \supset F$ | P |
| | 4. $\sim A \vee E$ | P /: $C \vee F$ |
| | 5. $\sim A \supset C$ | 1,2, HS |
| | 6. $C \vee F$ | 5,3,4 CD |
| (4) | 1. $A \supset B$ | P |
| | 2. $\sim(A \cdot B)$ | P |
| | 3. $\sim A \supset C$ | P / : C |
| | 4. $A \supset (A \cdot B)$ | 1 Abs. |
| | 5. $\sim A$ | 4,2 MT |
| | 6. $C$ | 5,3 MP |

In the second set of exercises below, the student is asked to construct formal proofs for arguments. There is no mechanical way in which this can be done as there is with using truth tables to prove the validity or invalidity of an argument. The student must use his imagination.

The third set of exercises contains some arguments which are valid and some which are not, and the student is asked to construct formal proofs for those which are valid. If a student cannot construct a proof, it is unsound for him to conclude that the argument is invalid, since the reason a proof cannot be constructed might be the fault of the student. Thus it is wise to first use short cut truth tables to determine which are valid and which are invalid arguments, and then to work on a proof for those which are known to be valid.

Exercises:

I. Provide the justifications for each of the following formal proofs, using the above nine argument forms.

1. 1. $F \supset G$
   2. $\sim G$
   3. $F \vee H \quad / \therefore \; H$
   4. $\sim F$
   5. $H$

2. 1. $E \supset F$
   2. $F \supset G$
   3. $\sim G$
   4. $\sim E \supset I \quad / \therefore \; I$
   5. $E \supset G$
   6. $\sim E$
   7. $I$

3. 1. $A \cdot B$
   2. $(A \vee C) \supset D$
   3. $D \supset F \quad / \therefore \; F$
   4. $A$
   5. $A \vee C$
   6. $D$
   7. $F$

4. 1. $I \supset J$
   2. $J \supset R$
   3. $\sim(I \cdot R) \quad / \therefore \; \sim I \vee G$
   4. $I \supset R$
   5. $I \supset (I \cdot R)$
   6. $\sim I$
   7. $\sim I \vee G$

5. 1. $Q \supset R$
   2. $Q \vee T$
   3. $T \supset S$
   4. $(S \supset Y) \cdot Q \quad / \therefore \; R \vee Y$
   5. $S \supset Y$
   6. $T \supset Y$
   7. $R \vee Y$

II. Construct a formal proof for each of the following arguments, using only the nine argument forms. All the arguments are valid.

1. $\sim Z \supset X$
   $\sim Z$
   $Y$
   $\therefore X \cdot Y$

2. $A \supset B$
   $\sim A \supset C$
   $(A \vee \sim A) \cdot D$
   $\therefore B \vee C$

3. $T \supset V$
$V \supset S$
$S \supset D$
$\therefore T \supset D$

4. $(T \vee D) \supset \sim A$
$T$
$A \vee C$
$\therefore C$

5. $W$
$T$
$\sim R \supset \sim (W \cdot T)$
$\therefore R \cdot T$

III. Construct a formal proof for each of the following arguments which is valid, using only the nine argument forms. Some of the arguments are invalid. Use the short-cut truth table method to determine validity or invalidity if there should be any doubt whether an argument is valid.

1. $(N \supset \sim O) \cdot (N \supset Q)$
$N$
$O \vee T$
$\therefore T \cdot Q$

2. $W \supset R$
$R \supset E$
$E \supset F$
$\sim F$
$C \supset \sim W$
$\therefore \sim C$

3. $C \vee \sim C$
$A \cdot (C \supset D)$
$\sim C \supset E$
$\sim (E \vee D) \vee D$
$\therefore D$

4. $N \supset O$
$P \supset Q$
$R \supset S$
$S \supset S$
$N \vee R$
$\therefore P \vee S$

5. $A \supset B$
$(B) \supset (C \vee D)$
$(C \vee D) \supset \sim E$
$(A \supset \sim E) \supset F$
$\therefore F$

## II. Equivalence forms

There are some sentential arguments which are obviously valid but which are such that a proof cannot be established by using the above nine argument forms. For example:

(1) $\sim(A \vee B)$
$\therefore \sim A$

Thus additional forms need to be introduced.

The forms which need to be introduced are called equivalence forms because each indicates that one statement is equivalent to another. We have already been introduced to such equivalences in the last section, e.g. De Morgan's Theorems (DeM): $\sim(p \cdot q) \equiv (\sim p \vee \sim q)$ and $\sim(p \vee q) \equiv (\sim p \cdot \sim q)$. Given this form or rule we can easily construct this proof for (1):

| | | |
|---|---|---|
| 1. | $\sim(A \vee B)$ | P / $\therefore \sim A$ |
| 2. | $\sim A \cdot \sim B$ | 1, DeM. |
| 3. | $\sim A$ | 2, Simp. |

Here are the ten rules of equivalence which we will use in constructing formal proofs:

10. De Morgan's Theorems (DeM.)
$\sim(p \cdot q) \equiv (\sim p \vee \sim q)$
$\sim(p \vee q) \equiv (\sim p \cdot \sim q)$

11. Material implication (Imp.)
$(p \supset q) \equiv (\sim p \vee q)$

12. Double negation (DN)
$p \equiv \sim\sim p$

13. Commutation (Com.)
$(p \vee q) \equiv (q \vee p)$
$(p \cdot q) \equiv (q \cdot p)$

14. Transportation (Trans.)
$(p \supset q) \equiv (\sim q \supset \sim p)$

15. Exportation (Exp.)
$((p \cdot q) \supset R) \equiv (p \supset (q \supset R))$

16. Distribution (Dist.)
$(p \cdot (q \vee R)) \equiv ((p \cdot q) \vee (p \cdot R))$
$(p \vee (q \cdot R)) \equiv ((p \vee q) \cdot (p \vee R))$

17. Material Equivalence (Equiv.)
$(p \equiv q) \equiv [(p \supset q) \cdot (q \supset p)]$
$(p \equiv q) \equiv [(p \cdot q) \vee (\sim p \cdot \sim q)]$

18. Tautology (Taut.)
$p \equiv (p \vee p)$
$p \equiv (p \cdot p)$

19. Association (Assoc.)
$(p \vee (q \vee R)) \equiv ((p \vee q) \vee R))$
$(p \cdot (q \cdot R)) \equiv ((p \cdot q) \cdot R))$

There is a difference between the application of the first nine rules and the application of the equivalence rules. The first nine rules cannot be applied within lines whereas the equivalence rules can. Thus this is erroneous:

| | | |
|---|---|---|
| 1. | $(A \cdot B) \supset R$ | P |
| 2. | $A$ | 1, Simp. |

but this is not:

| | | |
|---|---|---|
| 1. | $(A \cdot B) \supset R$ | P |
| | $\sim(\sim A \vee \sim B) \supset R$ | 1, DeM. |

Exercises

I. Provide the justification for the following formal proofs using all 19 rules:

1.
1. $\sim(A \cdot B)$
2. $A$ $\quad / \therefore \sim B$
3. $\sim A \vee \sim B$
4. $\sim B$

2.
1. $\sim(W \vee \sim T)$
2. $Z \vee W$ $\quad / \therefore T \cdot Z$
3. $\sim W \cdot T$
4. $W \vee Z$
5. $\sim W$
6. $Z$
7. $T \cdot \sim W$
8. $T$
9. $T \cdot Z$

3.
1. $H \vee (T \vee V)$
2. $\sim V \cdot \sim T$ $\quad / \therefore H$
3. $(H \vee T) \vee V$
4. $\sim V$
5. $(H \vee T)$
6. $\sim H \supset T$
7. $\sim T$
8. $\sim\sim T$
9. $H$

4.
1. $(B \cdot E) \vee F$
2. $\sim B \vee \sim E$ $\quad / \therefore F$

3. $F \vee (B \cdot E)$
4. $(F \vee B) \cdot (F \vee E)$
5. $(\sim F \supset B) \cdot (\sim F \supset E)$
6. $F \vee F$
7. $F$

5. 1. $Y \supset (A \supset I)$
2. $\sim I$
3. $A \quad / \therefore \sim Y$
4. $(Y \cdot A) \supset I$
5. $\sim (Y \cdot A)$
6. $\sim Y \vee \sim A$
7. $\sim A \vee \sim Y$
8. $\sim Y$

6. 1. $F$
2. $F \supset G \quad / \therefore F \equiv G$
3. $G$
4. $F \cdot G$
5. $(F \cdot G) \vee (\sim F \cdot \sim G)$
6. $F \equiv G$

7. 1. $\sim J \supset \sim L$
2. $J \supset H$
3. $\sim C \vee \sim H \quad / \therefore \sim L \vee \sim C$
4. $L \supset J$
5. $L \supset H$
6. $C \supset \sim H$
7. $H \supset \sim C$
8. $L \supset \sim C$
9. $\sim L \vee \sim C$

8. 1. $(W \vee W) \supset D$
2. $W$
3. $(D \supset F) \vee C \quad / \therefore F \vee \sim(\sim C \cdot \sim A)$
4. $W \supset D$
5. $D$
6. $(\sim D \vee F) \vee C$
7. $\sim D \vee (F \vee C)$
8. $F \vee C$
9. $(F \vee C) \vee A$
10. $F \vee (C \vee A)$
11. $F \vee \sim(\sim C \cdot \sim A)$

II. Construct formal proofs for the following using all 19 rules.

1. $M \supset (G \supset H)$
$G$
$M$
$\therefore H$

2. $A \supset B$
$C \supset D$
$\sim(B \cdot D)$
$\therefore \sim C$

3. $\sim W \supset \sim F$
$\sim(W \vee D)$
$\therefore \sim(F \vee D)$

4. $H$
$H \supset \sim J$
$(B \vee P) \supset (J \cdot D)$
$\therefore \sim B$

5. $\sim W \supset \sim F$
$\sim(W \vee D)$
$\sim(F \vee D) \supset C$
$\therefore C$

III. Construct a formal proof for all the valid arguments found in the exercises of the last section.

IV. Construct formal proofs for the following arguments which are valid. Some of the arguments are invalid.

1. $(M \supset N) \vee P$
$M$
$\therefore N$

2. $G \vee (S \cdot U)$
$\sim G$
$T \supset S$
$\therefore T$

3. $(P \vee S) \supset (I \cdot C)$
$I \equiv N$
$\sim N$
$\therefore \sim P$

4. $(L \vee T) \supset C$
$L \cdot D$
$\sim C \vee A$
$\therefore A$

5. $\sim S \vee (\sim W \cdot \sim M)$
$\sim S \supset M$
$\sim W \supset M$
$\therefore S$

6. $(J \vee S) \supset (C \cdot V)$
$\therefore \sim J \vee C$

## IV. Inconsistency and axiom systems

If there is an inconsistency in the premises, then anything can be formally deduced from the premises. The following contains inconsistent premises, and, as can be seen, the inconsistency has been brought out by deductions.

| | | |
|---|---|---|
| 1. | $A \cdot B$ | P |
| 2. | $B \supset \sim A$ | P |
| → 3. | $A$ | 1, Simp. |
| 4. | $B \cdot A$ | 1, Com. |
| 5. | $B$ | 4, Simp. |
| → 6. | $\sim A$ | 5,2 MT |

The arrows indicate the inconsistency—A and $\sim A$. That anything can be deduced from premises 1 and 2 is easily seen. Let us, for example, deduce $X \equiv Z$:

| | | |
|---|---|---|
| 7. | $A \vee (X \equiv Z)$ | 3, Add. |
| 8. | $X \equiv Z$ | 6,7 DS |

One way to test a set of premises for consistency is to add on to it a conclusion which obviously doesn't follow and see if the resulting argument is valid on a short-cut truth table. The easiest way is to merely add a letter which does not appear in the premises. For example:

$A \cdot B$
$B \supset \sim A$
$\therefore X$

is valid on a truth table. Thus the premises must be inconsistent.

In formal mathematics axiom systems are developed. These systems have had enormously fruitful applications in the advanced sciences. An axiom system consists of a set of premises, rules for making derivations, and rules for determining when a statement is a formula in the system. We have in this section treated premises, and the 19 rules are rules of derivation. From the premises in an axiom system theorems are derived with the help of the rules. The derivations are like the derivations we have made in this section. There are, briefly, two kinds of criteria by which an axiom system is appraised: formal and practical. The latter has to do with the useful applications a formal axiom system has. The most important formal criterion for appraising an axiom system is consistency. And we can now see why this is so. If an axiom system were inconsistent, then it would be useless, since anything whatsoever would be a theorem in the system.

Exercises

Construct formal proofs for those arguments which are valid and which have consistent premises. Some of the arguments are invalid and some have inconsistent premises. Indicate the arguments which have inconsistent premises.

1. $R \supset W$
   $P \supset M$
   $R \vee P$
   $R \supset \sim M$
   $P \supset \sim W$
   $\therefore M \equiv \sim W$

2. $H \supset \sim J$
   $(B \vee P) \supset (J \cdot D)$
   $H \cdot P$
   $\therefore \sim B \cdot D$

3. $(A \vee B) \cdot (A \vee C)$
   $A \supset D$
   $D \supset E$
   $(B \cdot C) \supset (F \supset E)$
   $\sim E$
   $\therefore \sim F$

4. $W \supset E$
   $\therefore \sim [(\sim F \cdot W) \cdot \sim E]$

5. $S \supset W$
   $I \supset M$
   $\therefore (S \cdot I) \supset (M \cdot W)$

## I. Figuring Out Deduction For Yourself: Rules, Conclusions and No Conclusion:

A syllogism depends on placing objects (or subclasses) in (or outside of) classes and drawing conclusions about the 'objects' (or subclass) on the basis of what we know about the class in which they are contained or from which they are excluded.

What kinds of rules can we establish for this placing of things in classes and making assumptions about what characteristics they have? We haven't made an investigation. Perhaps we can clarify this matter with a 'fable'.

Let us imagine that we run a zoo and that we ask a young man who comes in to work for us there to place fish in a tank labeled 'fish' and mammals in a tank (or a box) labeled 'mammals'. We ask the young man who comes in to place, in the mammal tank and cage, all of the creatures that suckle their young. He discovers that dolphins are creatures that suckle their young. He puts them in the tank-cage labeled 'mammals'.

Now let us imagine that we do not know the characteristics of dolphins. The situation is open. What are the possibilities implicit in this situation? Let us say that, before the zookeeper began working, he had three cages: a cage-tank for creatures that suckle their young; a cage-tank for mammals, and one for dolphins. What kinds of assumptions can we make about the relationships between the three cage-tanks? Well, we can assume that all of the creatures that suckle their young are mammals; that no creatures who suckle their young are mammals; that some are; or that some are not. We could do the same thing for dolphins. We can assume that all dolphins are creatures who suckle their young, that none are, that some are or that some are not. Let us say that we have not learned the meaning of the word 'mammal' (we don't know necessarily that creatures who suckle their young will always be mammals.) And we've not learned what dolphins are, so that we don't know that dolphins necessarily belong in the cage of creatures who suckle their young. What we want to do now is to set up the possibilities implicit in our caging situation. The lattice goes something like this.

| | | | |
|---|---|---|---|
| Box 1<br>A All creatures that suckle their young are mammals<br>A All dolphins are creatures that suckle their young | Box 5<br>E No creatures that suckle their young are mammals<br>A All dolphins are creatures that suckle their young | Box 9<br>I Some creatures that suckle their young are mammals<br>A All dolphins are creatures that suckle their young | Box 13<br>O Some creatures that suckle their young are not mammals<br>A All dolphins are creatures that suckle their young |
| Box 2<br>A All creatures that suckle their young are mammals<br>E No dolphins are creatures that suckle their young | Box 6<br>E No creatures that suckle their young are mammals<br>E No dolphins are creatures that suckle their young | Box 10<br>I Some creatures that suckle their young are mammals<br>E No dolphins are creatures that suckle their young | Box 14<br>O Some creatures that suckle their young are not mammals<br>E No dolphins are creatures that suckle their young |
| Box 3<br>A All creatures that suckle their young are mammals<br>I Some dolphins are creatures that suckle their young | Box 7<br>E No creatures that suckle their young are mammals<br>I Some dolphins are creatures that suckle their young | Box 11<br>I Some creatures that suckle their young are mammals<br>I Some dolphins are creatures that suckle their young | Box 15<br>O Some creatures that suckle their young are not mammals<br>I Some dolphins are creatures that suckle their young |
| Box 4<br>A All creatures that suckle their young are mammals<br>O Some dolphins are not creatures that suckle their young | Box 8<br>E No creatures that suckle their young are mammals<br>O Some dolphins are not creatures that suckle their young | Box 12<br>I Some creatures that suckle their young are mammals<br>O Some dolphins are not creatures that suckle their young | Box 16<br>O Some creatures that suckle their young are not mammals<br>O Some dolphins are not creatures that suckle their young |

Let us imagine now that our young zookeeper has three tanks--one for dolphins, one for creatures who suckle their young and one for mammals--and he has the lattice of possibilities which are given to us. He wants to know what he can do with his dolphins "if the premises were true." The first box says that he can put the creatures that suckle their young in the tank of mammals (major premise) so that he can know that he has all of his dolphins in the tank of mammals: all dolphins = mammals. The second box says that he can put all of the creatures that suckle their young in the tank with the mammals; he can't put any of the dolphins in the tank with the creatures that suckle their young; hence, he knows that, since all of the creatures that suckle their young are in the mammal tank and none of the dolphins can be moved into the creatures that suckle their young tank, ergo, no dolphins are mammals.

In case of Box 3, he doesn't know whether the dolphins belong in the mammal tank or not; that is, he knows that the creatures that suckle their young can be moved to the mammal tank, that some of the dolphins are creatures that suckle their young; thus, the statement tells us that some of the dolphins have to be in the tank of creatures that suckle their young and, therefore, would go into the tank with the mammals (Some dolphins are mammals).

In number four, he knows that some of the dolphins are not creatures that suckle their young, that all creatures who suckle their young are mammals but he doesn't know whether the "some dolphins" who do not suckle their young belong insde or outside the mammal "cage". He has "no conclusion".

Box 5 says that no creatures that suckle their young are mammals and that all dolphins suckle their young, hence, our zookeeper knows that he can put all of the dolphins in the creatures-that-suckle-their-young tank and that none of the creatures that suckle their young go into the mammal tank. Therefore, none of the dolphins are mammals. In the case of Box 6, however, he knows that no creatures that suckle their young are mammals; therefore, they can't go in the mammal tank. And he knows that none of the dolphins are creatures that suckle their young, but he doesn't know what the relationship of the dolphins is to the mammals. If the mammals aren't creatures that suckle their young and the dolphins aren't creatures that suckle their young, perhaps the dolphins are mammals and perhaps they're not. We can't know; no conclusion is possible.

Again, look at number seven. If our zookeeper knows that no creatures that suckle their young are mammals and that some dolphins are creatures that suckle their young, he knows that some dolphins are not mammals. And in number eight, if he knows that no creatures that suckle their young are mammals and some dolphins are not creatures that suckle their young he can't make a conclusion. He doesn't know whether it's simply some of the dolphins that do not suckle their young or all of the dolphins that do not suckle their young. Consequently, he doesn't know whether any of the dolphins are in the creatures that suckle their young tank or whether all of them are outside; moreover, he doesn't know whether the dolphins which are not creatures that suckle their young are all outside the mammal tank or some of them outside the mammal tank and some inside.

Now, working with the tank idea, I want you to go through the chart imagining yourself a zookeeper and distributing the dolphins either into or outside of the mammal tank. See if you can establish a clear relationship between the dolphin tank and the mammal tank on the basis of what you are given in numbers 9-16. You can use Venn diagrams to formulate your conclusions and to determine whether a conclusion is possible.

Now look at the next three charts (c.f. next 3 pages) and discuss when you know how dolphins are related to mammals and when you do not in each case. When you do know what the relationship is, what is it?

1. Do you find any cases where you do not know what is the precise relationship between the whole class of "animals which suckle their young" and either the whole class of dolphins or the whole class of mammals which yet allow you to tell what is the relationship of dolphins and mammals? Remember when the statements aren't about whole classes:

---

   a. "All animals that suckle their young are mammals" says that the whole class of animals that suckle their young is inside the whole class of mammals but doesn't say whether the whole class of mammals is coterminous with dolphins or bigger than it--hence, nothing is fixed about the whole class of mammals.

   b. "No animals that suckle their young are mammals" says that the whole class of animals that suckle their young is outside the whole class of mammals and makes an assertion about both whole classes.

   c. "Some animals that suckle their young are mammals" says that some animals that suckle their young are inside the class of mammals but doesn't say anything about all mammals or all animals that suckle their young.

   d. "Some animals that suckle their young are not mammals" says that we know that some animals that suckle their young--maybe all of them--are outside the whole class of mammals. There is an assertion about all of the mammals.

---

2. Do you find cases where you can make a conclusion when you don't know about a whole class in what is given you and do know about it in what you draw from the given?

3. Do you find cases where you can make a conclusion where both given statements include the word no or not in them?

4. Do you find cases where you can make a conclusion where both given statements include the word some?

5. Do you find cases where either of the given statements include a no or a not where your conclusion does not include a no or a not? And, vice versa, do you find cases where the given do not include a no or not where what you draw out of them includes a no or not?

6. Do you find cases where both given sentences say "All" or "No" (rather than "Some") where your conclusion says "Some"?

| | | | |
|---|---|---|---|
| Box 1 All<br>A All creatures that suckle their young are mammals<br>A All creatures that suckle their young are dolphins | Box 5 No<br>E No creatures that suckle their young are mammals<br>A All creatures that suckle their young are dolphins | Box 9 Some<br>I Some creatures that suckle their young are mammals<br>A All creatures that suckle their young are dolphins | Box 13 Some Not<br>O Some creatures that suckle their young are not mammals<br>A All creatures that suckle their young are dolphins |
| Box 2<br>A All creatures that suckle their young are mammals<br>E No creatures that suckle their young are dolphins | Box 6<br>E No creatures that suckle their young are mammals<br>E No creatures that suckle their young are dolphins | Box 10<br>I Some creatures that suckle their young are mammals<br>E No creatures that suckle their young are dolphins | Box 14<br>O Some creatures that suckle their young are not mammals<br>E No creatures that suckle their young are dolphins |
| Box 3<br>A All creatures that suckle their young are mammals<br>I Some creatures that suckle their young are dolphins | Box 7<br>E No creatures that suckle their young are mammals<br>I Some creatures that suckle their young are dolphins | Box 11<br>I Some creatures that suckle their young are mammals<br>I Some creatures that suckle their young are dolphins | Box 15<br>O Some creatures that suckle their young are not mammals<br>I Some creatures that suckle their young are dolphins |
| Box 4<br>A All creatures that suckle their young are mammals<br>O Some creatures that suckle their young are not dolphins | Box 8<br>E No creatures that suckle their young are mammals<br>O Some creatures that suckle their young are not dolphins | Box 12<br>I Some creatures that suckle their young are mammals<br>O Some creatures that suckle their young are not dolphins | Box 16<br>O Some creatures that suckle their young are not mammals<br>O Some creatures that suckle their young are not dolphins |

| | | | |
|---|---|---|---|
| Box 1 All<br>A All mammals are creatures that suckle their young<br>A All creatures that suckle their young are dolphins | Box 5 No<br>E No mammals are creatures that suckle their young<br>A All creatures that suckle their young are dolphins | Box 9 Some<br>I Some mammals are creatures that suckle their young<br>A All creatures that suckle their young are dolphins | Box 13 Some Not<br>O Some mammals are not creatures that suckle their young<br>A All creatures that suckle their young are dolphins |
| Box 2<br>A All mammals are creatures that suckle their young<br>E No creatures that suckle their young are dolphins | Box 6<br>E No mammals are creatures that suckle their young<br>E No creatures that suckle their young are dolphins | Box 10<br>I Some mammals are creatures that suckle their young<br>E No creatures that suckle their young are dolphins | Box 14<br>O Some mammals are not creatures that suckle their young<br>E No creatures that suckle their young are dolphins |
| Box 3<br>A All mammals are creatures that suckle their young<br>I Some creatures that suckle their young are dolphins | Box 7<br>E No mammals are creatures that suckle their young<br>I Some creatures that suckle their young are dolphins | Box 11<br>I Some mammals are creatures that suckle their young<br>I Some creatures that suckle their young are dolphins | Box 15<br>O Some mammals are not creatures that suckle their young<br>I Some creatures that suckle their young are dolphins |
| Box 4<br>A All mammals are creatures that suckle their young<br>O Some creatures that suckle their young are not dolphins | Box 8<br>E No mammals are creatures that suckle their young<br>O Some creatures that suckle their young are not dolphins | Box 12<br>I Some mammals are creatures that suckle their young<br>O Some creatures that suckle their young are not dolphins | Box 16<br>C Some mammals are not creatures that suckle their young<br>O Some creatures that suckle their young are not dolphins |

| | | | |
|---|---|---|---|
| Box 1 All<br>A All mammals are creatures that suckle their young<br>A All dolphins are creatures that suckle their young | Box 5 No<br>E No mammals are creatures that suckle their young<br>A All dolphins are creatures that suckle their young | Box 9 Some<br>I Some mammals are creatures that suckle their young<br>A All dolphins are creatures that suckle their young | Box 13 Some Not<br>O Some mammals are not creatures that suckle their young<br>A All dolphins are creatures that suckle their young |
| Box 2<br>A All mammals are creatures that suckle their young<br>E No dolphins are creatures that suckle their young | Box 6<br>E No mammals are creatures that suckle their young<br>E No dolphins are creatures that suckle their young | Box 10<br>I Some mammals are creatures that suckle their young<br>E No dolphins are creatures that suckle their young | Box 14<br>O Some mammals are not creatures that suckle their young<br>E No dolphins are creatures that suckle their young |
| Box 3<br>A All mammals are creatures that suckle their young<br>I Some dolphins are creatures that suckle their young | Box 7<br>E No mammals are creatures that suckle their young<br>I Some dolphins are creatures that suckle their young | Box 11<br>I Some mammals are creatures that suckle their young<br>I Some dolphins are creatures that suckle their young | Box 15<br>O Some mammals are not creatures that suckle their young<br>I Some dolphins are creatures that suckle their young |
| Box 4<br>A All mammals are creatures that suckle their young<br>O Some dolphins are not creatures that suckle their young | Box 8<br>E No mammals are creatures that suckle their young<br>O Some dolphins are not creatures that suckle their young | Box 12<br>I Some mammals are creatures that suckle their young<br>O Some dolphins are not creatures that suckle their young | Box 16<br>O Some mammals are not creatures that suckle their young<br>O Some dolphins are not creatures that suckle their young |

7. List the Boxes in Charts I-IV which permit conclusions and those which don't; refer to these or to Venn diagrams when you wish to see (1) where a legitimate conclusion can be drawn, and (2) what, in your later work with reasoning in ordinary prose.

## II. Categories and Deductive Logic: Mistaken Placement in Categories and Mistaken Categories

Syllogistic logic is sometimes called categorical logic. It is useful primarily when we wish to work with classes of objects: species, genera, and so forth, when we wish to assign characteristics to an individual or subclass within a class on the basis of our knowledge or supposed knowledge of the characteristics of the class. Now a great portion of our life is spent constructing 'categories'--boxes into which we can sort our experience with things. We construct categories of genus and species into which we can sort plants and animals. We construct categories of languages and dialects into which we can sort human speech; we assign words to 'form classes'. We construct categories of human beings--races, nationalities, regional types and so forth--which permit us to categorize and 'place' things and people in what seem to us an intelligent way without our having to know everything about the person or thing. We construct categories of "mods" and "rockers", Northeast High guys and Southeast High guys and so forth. But it is by no means certain that this kind of reasoning works equally well in all areas or that we have constructed equally useful categories in all areas.

Let us say that you have two classifications which you use to assign qualities to individuals:

A. Mammals are warm-blooded, suckle their young, and do not lay eggs.

B. Southerners are courteous, lazy, and Democrats.

The most useful categories in the scientific areas are, like that represented in A, categories which allow one to say concerning an object, or situation, that--if it has characteristic x--it will also have characteristics y, z etc. That is "All A's are creatures having characteristics x, y and z" and, conversely perhaps, "All creatures having characteristics x, y and z are A's." Thus, one may be able to say that something having characteristic x is likely to be an A having characteristics y and z. ("All A's have characteristics x, y and z") or, if both propositions are established, that something having characteristic x must certainly be an A having characteristics y and z.

In the case of much of our reasoning, we have to make quick judgments. "Most" or "97%" or "Nearly all" are made to read "All" in our deducing. Though this makes our reasoning imperfect, according to the rules of strict logic which we studied above, it makes it possible for us to decide "what is probable" when we need to decide.

Let us look at two examples of abusing 'class' logic involving the application of A and B above: the first, an example of mistaken placement of an object in a category; the second, an example of the creation of a mistaken category.

Example I: go back to Proposition A above. Let us imagine that one is talking with a friend about dolphins. As it happens, dolphins are mammals. But let's imagine that you--in speaking of dolphins--forget that they are mammals and say, concerning some dolphins in the aquarium, "I wonder where they nest," or "I wonder where they lay their eggs," or "I wonder whether their blood gets freezing cold when their pool in the zoo freezes in spots." The person to whom you are talking might say, "Why you fool! Dolphins are mammals. They don't lay eggs--and they don't get cold either."

Now, what is happening in the argument? Imagine that neither the person to whom you were speaking nor you have done an examination of dolphins; have watched them all through the year to see if they lay eggs; or have taken a dolphin's temperature to see if it has a cold or a warm body when the water gets cold. How is it that you can carry on in this way? Aren't you both leaping to conclusions? Neither of you has much 'inductive' evidence.

What's the difference? It is a matter of who knows the important detail. Both of you see dolphins swimming. Your friend had also once seen dolphins suckling their young. He had drawn a whole cluster of other conclusions from that. How had he done this? He surely had leaped to conclusions. No?

Recall that both of you know that the box marked 'fish' includes in it creatures which are cold-blooded, which lay eggs, and which do not suckle their young, etc. And both of you know that mammals are creatures which suckle their young, which do not lay eggs but nourish their young in the womb, and which are warm-blooded. The criteria for the use of the word 'mammal' require that certain characteristics be present in the creature to whom the word is applied; the criteria for the use of the word 'fish' require that certain other characteristics be present. (As we have pointed out in earlier units, not all words work in that clear-cut way.) The 'fuzzy edge' of the two words has to do with the fact that both may be applied to creatures possessing the characteristic of "swimming in the water." Your auditor knew--what you didn't--that the dolphin suckles its young. He knew--as you did when you were reminded--that the 'suckling young' detail was most important. Animals having the capacity for suckling their young generally have a whole series of other accompanying characteristics; they are warm-blooded, they do not lay eggs, they carry their young in a womb, etc. And so he could argue that the dolphin would also be warm-blooded and would not lay eggs: "All mammals suckle their young, are warm-blooded, and do not lay eggs" and, vice versa, "All creatures which suckle their young, are warm-blooded, and do not lay eggs are mammals."[1] You accept this conclusion without conducting a full investigation because you have confidence in the validity of the class concept being applied. You do not ask for further evidence.

Had you wished to check the conclusion out, you could of course have gone to the zoo. You could probably have seen in certain seasons of the year that dolphins do indeed suckle their young; the zoo-keeper might have given you the opportunity to test the body temperature of the dolphin or to watch for collectio of eggs.

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[1] These propositions are " almost" true since, for instance, the duckbilled platypus is an exception.

But what you know is sufficient: that members of the class mammals have certain sets of characteristics; that all members of the class have those characteristics; and, if 'all' of the investigated members of the class have those characteristics, then any single additional member of the class will have those characteristics. Your reasoning has gone something like this:

A All creatures that suckle their young are mammals[2]
B All dolphins are creatures that suckle their young
∴ C All dolphins are mammals.

All mammals suckle their young, are warm-blooded, and do not lay eggs
All dolphins are mammals
∴ All dolphins suckle their young, are warm-blooded, and do not lay eggs

Thus, the case of the saying, "Why you fool, they don't lay eggs, and they don't get 'cold blood'." You have constructed a deductive-inductive argument.

As your opinion turned, you recognized or reminded yourself that the determining characteristics which go together in clusters are not the simple, superficial characteristics such as swimming in the water which led to your first classification, but the characteristics of cold-bloodedness and not suckling young or warm-bloodedness and suckling the young--that there are other characteristics which go with these is a matter for technical biology. The fact that one key characteristic was present allowed your friend--and later you--to 'know' that the other key characteristics would be present, to place the dolphin in the 'box' marked 'mammals'--to eliminate the 'box' marked 'fish'.

The form which much of our reasoning takes follows this deductive-inductive pattern: we place objects in classes according to what we think to be essential clusterings of characteristics; we see one or two of these characteristics in an object; on the basis of what we know about class concepts--i.e. the hidden characteristics which go with the seen ones--we assume that the remaining characteristics are present. If we must act, our categorizing guides our action; if we must investigate, our sense of 'what-goes-together' will guide us as we look from the known to the unknown.

Example II: Deductive-inductive thinking can get into trouble because we fail to put a creature in the right class (a dolphin is a fish) or because we commit one of the fallacies--for instance the 'undistributed middle'. But it can also get into trouble because we fail to create premises based on meaningful class concepts. The stuff of 'folk belief' often involves just this kind of creation of false A propositions:

a. All Southerners are lazy (possessing 'lazy characteristics' x, y, and z).
b. All non-white races are genetically inferior (possessing inferior characteristics x, y, and z).

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[2] Even this generalization is only a probable generalization--as witness the duckbilled platypus.

c. All snakes are poisonous and deceitful creatures.

Practically all of the 'Pollock' jokes popular in recent times play with false A propositions--sometimes applying these to fictitious individuals or sub-groups within the group of Polish nationals or descendents. If the jokes are not taken seriously, if they are an expression of a confidence that Polish people are so secure in their pride that a 'Pollock joke' makes fun of the bigotry of the past rather than expressing the prejudice of the present, then such jokes probably do little harm. But if they are taken seriously, they can of course do grave damage.

Exercises

1. Elicit examples from your own experience of your placing an object or a phenomena in the wrong 'class' as the basis of your classifying on the basis of a superficial observation (Dolphins swim: they are fish) which made you classify the object and assume that the object had the other characteristics of the class into which you put it.

2. Examine the following statements; each involves taking a 'characteristic' which is observed, seeing it falsely as going with certain other characteristics which 'define' a class (that is, constructing a false or limited class) and, deducing from the false 'class'--or species--concept, the notion that an individual has the other characteristics falsely or partially falsely thought to characterize a class.

a. "Their baby seems to have deformed hands and funny eyes; I knew as soon as I saw it that here was a mentally retarded child and I felt so sorry for the parents."

b. "The old people of our country are conservative and resent government interference and efforts to molly-coddle them. They do not want Medicare."

c. "Babbitt was not a saint nor was he considered so by associates. Both his family and his coworkers felt he had unreasonably grouchy spells and yet did not consider him a villain."

d. "As Babbitt represented the capitalist class rather than the Prolitariat, he cannot be compared to the Auden's "Unknown Citizen" in respect to work in the factory. The characteristics of Babbitt's class do not come out in his fondness for drinking; but they come out in his responding properly to advertising, his advocacy of purchase on the installment plan, and his love of modern conveniences."

e. "We must believe in the validity of rational thought and we must not believe in anything inconsistent with its validity. But we can believe in the validity of thought only under certain conditions. Consider the following sentence: (1) 'He thinks that dog dangerous because he has often seen it muzzled and he has noticed that messengers always try to avoid going to that house.' (2) 'He thinks that dog dangerous because it is black and ever since he was bitten by a black dog in childhood he has always been afraid of black dogs.'"

C. S. Lewis, Miracles
(Macmillan, 1947), p. 20

III. The Discovery of Implicit Premises:

You may still be feeling that the categorical syllogism is irrelevant to the business of "thinking straight." You may be saying to yourself, "I never say a syllogism in a conversation or an essay, and I never expect to see one." And, of course, you would be right. For when in an essay or a conversation we place objects in classes on the basis of an observation concerning them and, on the basis of the class concept, assign further qualities to them, we rarely expose all of our premises. We are more likely to give one premise and the conclusion and leave one premise unexpressed--perhaps because we assume that everyone would grant it.

Consider a conversation which goes like this; a man is considering hiring a certain person and the man to whom he is speaking says, "Oh, I don't know about Sutpen; he's a Southerner you know; you won't get much work out of him." The man speaking hasn't seen Sutpen work; he only knows him to be a Southerner (from his 'accent' or dialect). What has happened? Well, our speaker has placed Sutpen in a class; he has been enabled to draw the conclusion that Sutpen is lazy without ever having seen him work. But the fact is that Sutpen is a demon for work.

How did the reasoning go? The conclusion is an (A) proposition:

UA (All) Sutpen is lazy

The minor premise is also a UA (A) proposition.

Minor Premise: UA (All) Sutpen is a Southerner

Conclusion: UA (All) Sutpen is a lazy person

The middle term has to be "Southerner" since it does not appear in the conclusion; the other term of the major premise has to be "lazy" since it does not appear in the minor premise. The major premise then must combine the terms "Southerner" and "lazy". Since the conclusion is an UA (A) proposition, the major premise must be either:

DU All Southerners are lazy people
or
DU All lazy people are Southerners

But we know that the middle term must be distributed at least once; since "Southerners" is the middle term, it must be the first term of the major premise and our syllogism must read:

(A) UA All Southerners are lazy people
(A) UA (All) Sutpen is a Southerner
(A) UA (All) Sutpen is a lazy person

To put it in another way, if our hidden premise were, "All lazy people are Southerners," that still might allow Sutpen to be one of the Southerners who is outside the class of "lazy people." The premise would not require the conclusion.

What is the advantage of uncovering the 'hidden premise' here? It is to allow us to ask questions about it. We can say, "What's your evidence that all Southerners are lazy? As a matter of fact, I know some who aren't," or "As a matter of fact, Sutpen isn't--he's worked for me before."

Exercises

Reconstruct the syllogisms and the important implicit premises in the following passages; then subject them to scrutiny as to truth or probability.

1. "Norris' fighting for electric power in a state not his own, overthrowing tradition in the Senate, campaigning for an anti-prohibitionist in a 'dry' state, and striving to defeat a popular bill in 1917 took courage. Only a man who honestly believed he was following the right course would have acted so." What is the premise suggested by the sentence which follows the phrase "Only a man"? Does the passage contain a syllogism?

2. "To the men of the ship, the magical bird had a 'Christian soul' and was a good omen; the evidence of the Albatross' magic was that it would split the ice so that the boat could continue on its journey." What are the 'premises' which the writer attributes to Coleridge's mariners here?

3. "A man who wants to be shut off from all else becomes frightened and runs. The contemplative Kino, by deserting the common practices of his people in not selling the pearl, eventually cost himself the life of his only son, his contentment, and his place in society." What are the premises which lie behind this statement? Does it contain a syllogism?

4. "Don Cammillo was an honest man. Despite the carefree manner with which the author, Giovanni, treats him, it is apparent that Camillo is really an honest man who is faced with so many problems that his honesty is hidden by his actions. His honesty is brought out by the fact that he does not attempt to hide his sins before Christ. He confesses to Christ that he lied to Signora Carolina in order to persuade her to donate money to his church. He admits that he has weaknesses, such as the poaching episode, and he sometimes becomes careless, such as when he dared Smilzo to bring him his clothes from across a mine field, thus endangering Smilzo's life. But the real proof of Don Camillo's honesty lies in the fact that Christ is always able to forgive Don Camillo because he is human, and therefore, makes many mistakes." Describe the generalizations having to do with the class "honest man" which are implicit here.

5. "The Rime of the Ancient Mariner, by Samuel Taylor Coleridge, is a literary ballad in form, a short poem which tells of an heroic deed, of romance, or of a legend." What appears to be the premise here as to the defining characteristics of the class 'ballad'?

6. "The Hermit, by his words and actions, leads one to believe that he isn't a devout, holy, religious symbol as presented. The fact that he makes an oath, calls on God to bear witness to the unimportant statement that the men on the Mariner's ship didn't answer his call, makes it seem as though he didn't realize the significance of making an oath as a holy man would.

> Strange, by my faith! the Hermit said--
> And they answered not our cheer!"

What is the premise as to 'Holy Men' here?

7. "In the play Julius Caesar Mark Anthony can be singled out as a definite leader. He followed many of the principles prescribed by Machiavelli during Renaissance times." What are the characteristics of the class 'definite leader' as premised by this statement?

8. "Diggory Venn saw a woman that night hurrying down the hill toward the water. That it was Eustacia cannot be proved for certain but the woman was wearing a dress of silk, the material worn only by those of the upper class." Describe the premise as to people who wear silk implicit in this statement.

9. "Kino distrusts his fellow man; he turns on his wife; and his priceless family canoe is destroyed; all, because of the giant pearl. By trying to retain all three of his dreams he lost all of them, something a man of intelligence couldn't have done without at least some knowledge of the probable consequences. Describe the premises with respect to "man of intelligence" implicit in this statement.

10. Now, going through the implicit premises which you have ferreted out of these passages, make a judgment as to their probable truth first. Where the implicit premise forms part of a syllogism in the passage given, reconstruct the syllogism and discuss its validity.

## IV. Probability and Class Concepts in Composition:

In the classes such as "mammals" and "fish", we are dealing with class concepts which are based on very extensive observation and research. We know from thousands, even millions, of experiments, that animals which live in the water which have characteristic X (gills) also have characteristics Y and Z (they do lay eggs; they are cold-blooded); the criterion for the application of the word "fish" is the presence in the creature of characteristics X, Y, and Z, but characteristic X or Y or Z is so consistently accompanied by the other characteristics that the appearance of one of the characteristics in a waterbound creature commonly leads us to posit the presence of the others. But obviously many of our class concepts are not based on any extensive or careful research, the examination of thousands of specimens. Some of these are clearly stupid as we have suggested in looking at the generalization "All Southerners are lazy." Yet much of our reasoning must be based on 'premises' considerably less certain than on premises about fish and mammals.

Even our generalization about mammals is not strictly accurate in that one "all" with respect to mammals does not recognize the existence of the duckbilled platypus.Were we to be strictly accurate, we would have to say "almost all mammals do not lay eggs" i.e., "Some mammals do not lay eggs"--a switch in form of generalization which does not make it possible for us to draw many conclusions (cf. Section I, Charts). We say "No mammals lay eggs" with a reservation--bearing in mind the exception of the duckbill and a few other similar creatures; since we are fairly secure in our knowledge that we know the exceptions, we can also be secure as to where the rule can be applied with confidence.

Someone might say to us, if we were to argue this way in a conversation, that if we can change the PN "Some mammals do not lay eggs" into the UN "No mammals lay eggs" for the purposes of most practical reasoning, we can also change the PA "Some Southerners are lazy" to the UA "All Southerners are lazy." But, of course, here we have really no observation, no research, no conception of the exceptions or of the proportions as between 'lazy' and 'non-lazy' people. We perhaps have no clear notion even of what we are affirming until we specify more precisely what 'lazy' means. We are relying on a Northern folk phrase or folk superstition and operating with it as if it were something like our statement about mammals.

We have said that much of our reasoning must be based on premises considerably less certain than those about "fish" and "mammals". We might have said, "Much of our legitimate reasoning"; what kinds of premises can be less certain than those about fish and mammals and better--as operative premises--than "All Southerners are lazy."

Let us say that you are a boss suggesting criteria for "hiring" and "not hiring" secretaries to a group of personnel managers. You send down to your underlings a memorandum like this, "All secretaries who are hired for jobs in the A. C. Acme Company must be able to type at the rate of 60 words per minute, and take shorthand at the rate of 80 words per minute; they must have at least a high school diploma and a C average in their high school courses; they must have three recommendations from former employers which indicate that the employer would reemploy the person if given a chance; and they must be neatly dressed." Here the personnel manager is creating a 'class' labelled 'acceptable secretaries' and he is saying, as it were,"All acceptable secretaries must possess characteristics A, B, and C, and D." The manager knows very well that he may be mistaken; some persons who do not have the characteristics he describes might work out all right--might learn rapidly or whatever. Many people who are very bright do not finish high school with a C average. And again, persons having the qualities listed might experience sudden emotional crises (or whatever) which might change their efficiency radically so as to render them unacceptable in the situation.

Has the boss then created a useless class? Of course not. Here observation and experience, perhaps even office studies, have shown the boss that "almost all acceptable secretaries possess characteristics X, Y, and Z" and that "almost all persons who possess characteristics X, Y, and Z are acceptable secretaries." The boss knowing that decisions have to, generally, be based on probabilities, asks that his managers treat the "almost all's" as "alls". The criteria as to whether a premise, a generalization about a class of objects, is sufficiently probable so as to allow one to draw conclusions about subgroups or individuals within or outside of the class are not simple. We might suggest some rules of thumb:

1. Is the generalization based on observation of a number of cases or simply on a superstition or folk-response?
2. Is the generalization based on as detailed research as the "circumstances warrant"?
3. If the generalization pretends to apply class concepts which indicate "what is probably so" (rather than "what is well-confirmed as so") to subclasses or groups, does it do so with sufficient accuracy so as to aid rather than hinder judgment and action in a situation?

One could add other criteria which could be applied to the class concept with which we operate in ordinary life; the main question is "Is the (probable) generalization adequate to its context"--the circumstances in which it is put to work--or can we do better without expending so much research effort as to defeat our purpose?

Exercises

Consider the adequacy of the following "probable generalizations" (and of the syllogisms which implicitly go with them) to the circumstances in which they are offered:

1. A foreign policy expert advises, "No Arabs will ever negotiate with Israel; it is idle to suggest to officials in Jordan and Tunesia that they open diplomatic relations with Israel."
2. A farmer says, "When I look for a hired man, I always give the boys a meal; a fast eater is always a fast worker. A man who eats a meal in under ten minutes is a good field hand."
3. "People vote their pocketbooks. If farm subsidies and prices are good in 1970, Iowa will go Democratic."
4. "Pretty girls make bad wives; that's why I always say to my students, 'Never marry a model.'"
5. A driver says to his son, "When I see cars going at about twenty miles an hour, but lurching from lane to lane, I know that their drivers are drunk. The safest theory is to pull over until they get by one."

## V. Statistics and the Syllogism:

The following remarks about the "statistical" syllogism describe in more detail than does our case of the secretary and the boss how "probabilities" can be at the base of a syllogistic chain. The remarks came from Logic by Wesley C. Salman (Prentice Hall, Englewood, 1963, pp. 60-63). The author's efforts to distinguish the hypothetical syllogism as inductive from the ordinary deductive syllogism are not so important as his illustration of how the statistical syllogism works.

## VI. Symbolic Logic and Composition:

In looking at the thought of compositions, your own or those of other people, you miy find that their handling of class concepts is inadequate because (a) their deductions depend on implicit or explicit premises which are untrue and in areas where it is possible to know the truth; (b) their deductions depend on premises which are improbabilities and in areas where it is feasible or possible to know 'what is probably the case'; (c) their deductions violate the canons of validity—that is, they commit the 'fallacy of the undistributed middle' or some similar violation of the rules for relating statements about classes of objects.

But much of our writing and thinking, our connecting of statements to one another, does not involve the application of class concepts to subclasses. It involves links better described by symbolic logic. The connections between the statements are like those which symbolic logic describes.

We may symbolize some of the connections which we make in ordinary writing as follows:

A. Conjunction $p \cdot q$

We symbolized this in our packet with the conjunction of the remarks, "John F. Kennedy is a Catholic, and John F. Kennedy is not a Republican." We might of course have these remarks conjoined as (1) "John F. Kennedy while a Catholic was not a Republican" or (2) "John F. Kennedy was a Catholic Democrat." Here it may be useful to take the statement apart into separate assertions:

1. "John F. Kennedy was not a Republican" or "was a Democrat."
2. and "John F. Kennedy was a Catholic."

Now what do the truth tables with respect to conjunction remind us of? Probably

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[3] Although the requirement has long been recognized, this name was given by Professor Rudolf Carnap. See Logical Foundations of Probability (Chicago: The University of Chicago Press, 1950), pp. 211ff.

most importantly of the necessity of making distinctions between the truth of parts of a statement when the statement can be seen as made up of several 'simple statements'--each of which may be questioned as to its truth or falsity. The same necessity for distinguishing parts of an assertion is suggested by some jokes:

John: "You are a simple-minded Swede."

Sven: "That ain't so. I may be simple-minded but I'll not let any man call me a Swede. Them's fightin' words."

Assuming Sven's reply to be true, we could diagram the relationship between the two statements as follows:

1. x is simple-minded (p)

2. x is a Swede (q)

John's statement would be diagramed:

| p | q | p.q |
|---|---|---|
| t | f | f |

Conjunction p.q is described as false in Sven's answer, "That ain't so . . ." Sven then substitutes the right conjunction.

| p | $\sim$ q | p. $\sim$ q |
|---|---|---|
| T | T | T |

What is the use of the technique in looking at the logic of a composition? It may be to encourage us to scrutinize the truth of every part of a statement before we accept the whole statement as true. For instance, look at the following remark from the essay by D. W. Brogan included in the other twelfth grade language and composition unit:

> The New England culture, the best integrated, the most internally harmonious regional culture that America has known, however, knew its golden day only when its decline was imminent.

One can separate this remark into several single statements:

1. New England culture is the best integrated culture America has known (p).

2. New England culture is the most internally harmonious regional culture America has known (q).

3. New England culture is a culture which knew its golden day only when its decline was imminent (r).

For the whole statement to be true, one would have to be able to show:

| p | q | r | p.q.r |
|---|---|---|---|
| T | T | T | T |

Separating the statement into constituent statements might lead one to question whether (p) or (q) mean anything and whether (r) is true; one might also question how one might prove each of these statements to be "true" or "false" so as to demonstrate the truth or falsity of a part of Brogan's essay.

Exercises

Analyze the following statements from the Brogan essay and from student essays into simple constituent statements whose truth or falsity might be established; discuss how you would establish it.

1. "The old ballads were brought over but were transformed, given an American, frontier-bred, forest-bred character."

2. "John Calvin was a leader in the Protestant reformation although he was from the second generation of reformers."

3. "Satan resorted to what today would be termed the devices of the propagandists: name calling, glittering generalities, transfer testimonial, and card stacking."

B. Disjunction
$p \vee q$

Disjunction (v) as we have described it above covers only one kind of statement, the kind of statement represented by the old insult, "Either you are a fool or a knave; or you are both." Such a statement can only be shown to be false if one can show that a man is neither a fool nor a knave, and to show--in connection with such a statement--that a man is a knave does not preclude his being a fool. On the other hand, the strong sense of 'or' [A meaning (p v q) . ~ (p.q)] can be represented by the equally old joke, "Either you're a fool or a knave; now choose which one you're going to be." One of the uses of trying to represent [either-or] statements with a [V] or a [Λ] is to allow us to distinguish what kind of statement must go with each ['or'] to form a valid argument. If I say, "Either you're a fool or a knave, or both," I can only form a conclusion if I deny one of the alternatives:

$$\begin{array}{l} p \vee q \\ \sim p \\ \therefore\ q \end{array}$$

That is, "You're not a fool, so you must be a knave."

On the other hand, if I say "Either you're a fool or a knave," meaning [∧], I can say, "You're a knave so you aren't a fool" or " ou're not a knave so you must be a fool."

| 1. | 2. | 3. | 4. |
|---|---|---|---|
| $p \wedge q$ | $p \wedge q$ | $p \wedge q$ | $p \wedge q$ |
| $p$ | $q$ | $\sim p$ | $\sim q$ |
| $\therefore \sim q$ | $\therefore \sim p$ | $\therefore q$ | $\therefore p$ |

Note: the truth table for the disjunction is as follows:

| or | p | q | (p ∧ | q) | . . .p | ∴ | ∼ q |
|---|---|---|---|---|---|---|---|
| | T | T | F | F | T | T | F |
| | T | F | T | T | T | T | T |
| | F | T | T | F | F | T | F |
| | F | F | F | T | F | T | T |
| | | | I | | | | |

put

That is, the weak sense of [or] requires that one deny one side of the disjunction to form a conclusion; the strong sense allows one either to affirm or deny one side and the other side will be, concomitantly, denied or affirmed.

Exercises

Indicate concerning the following statements whether you think that the ['or'] is weak or strong and the conclusion allowable:

1. The 'wild man from Borneo' is wild or insane. Psychiatrists judge him insane from his movements, his foul appearance and his tendency to move from joyful to depressed states. I very much doubt that he ever saw the jungles of Borneo.

2. Roosevelt was a demagogue, some people say--or the radio so altered his voice as to make him sound like one. I--for one--heard him speak in person and know that the radio altered his voice. He was no demagogue.

3. When one registers in Podunkville, one must register either as a Republican or a Democrat. I registered 'Republican'. Obviously I can't also register 'Democratic'.

4. Two views have been held about moral judgments. Some people think that when we make them we are not using our Reason, but are employing some different power. Other people think that we make them by our Reason. I myself hold the second view. That is, I believe that the primary moral principals on which all others depend are naturally perceived. Their intrinsic reasonableness shines by its own light." C. S. Lewis, *Miracles*, pp. 34-35.

Note: Analyze this as to whether it contains a disjunction with a strong or a weak *or*; then consider the rhetorical use of the disjunction here. How probable is it that only two views have been held about moral judgments? Why doesn't the author list the different powers classified under "some different power"?

## C. Implication

$p \supset q$

We introduced the if-then sign ($\supset$) with a discussion of the difference between its uses and those of the normal English if-then and observed that the sign captures everything essential about our English if-then (even though our sense of what makes our if-then statement true and the logician's sense of what makes the $\supset$ conjunction of true statements true is different). The important valid argument forms which we wish to consider here are the *modus ponens* and the *modus tollens* forms.

1. $p \supset q$
   $p$
   $\therefore q$

2. $p \supset q$
   $\sim q$
   $\therefore \sim p$

And the common invalid forms related to *modus ponens* and *modus tollens* are the fallacies of *affirming the consequent* and of *denying the antecedent*:

1. $p \supset q$
   $q$
   $\therefore p$ affirming the consequent.

2. $p \supset q$
   $\sim p$
   $\therefore \sim q$ denying the antecedent.

What does this have to do with ordinary talk or prose. If I say, "If it rains tomorrow, I'll visit you in town," and it does rain and I don't go to town, you can say to me, "You liar, you said you'd be in town if we had these weather conditions." Concomitantly, if I don't visit you in town, you should expect to look out and see that no rain is falling. But let us say that it doesn't rain and I visit you anyway; you say, "But you said that you'd only visit me if it rained." I can answer, "No I didn't; I only said that I would visit you if it did rain. As a matter of fact, I had decided that, if the sun shone, I might visit you or I might not but I didn't make a commitment." *You* have made the mistake of thinking that, in a $p \supset q$ statement, $\sim p$ implies $\sim q$—the mistake of seeing denying the antecedent as implying a denial of the consequent.

Again, let us say that I visit you; you—in your hospital bed—say, "Ah, I'm so glad it rained so that you could come and visit me." And you say, "No, it didn't rain; I came anyway." In the first case you mistake my statement, "If it rains, I'll visit you" as meaning "If if rains, I'll visit you and if it doesn't, I won't"; and in the second case you mistook me to say, "If it rains, I'll visit you; and if I visit you, it'll have rained." All I said was, "If it rains, I'll visit you" (which includes by implication, "I don't visit you, it'll not have rained.") All my statement says is "Rain—a visit" and "No visit—no rain"; it doesn't say "No rain—no visit" or "Visit—rain." What the mistakes of *affirming the consequent* and *denying the antecedent* do is to treat a plain conditional statement as if it were a biconditional—as if the visit could *only* occur if there were rain and as if, if there were no rain, the *only* thing that could happen would be that *no visit* would be made:

$$p \equiv q$$

It is useful to keep clear about the difference between conditionals and biconditionals and to keep them clear in our prose. The ambiguity in the exchange above could have been readily solved if the "you" in the exchange had bothered to ask, "You mean that you'll only visit if it rains?"

*Exercises*

Consider the following statements which appear in ordinary prose, and indicate whether they appear to be conditionals or biconditionals; if the statements leave the matter ambiguous, indicate what they would mean as conditionals and what as biconditionals:

1. We know that America has lost the world supremacy in military matters which it had in 1947. The decline in power of America—where does it come from? from the decline in our moral fiber? If a nation's moral fiber goes to pieces, that nation will lose military might as well. Look at Rome. Look at Bourbon France.

2. If it's too hot, we won't work tomorrow.

3. The only thing which will keep us from working tomorrow is if it's too hot. Otherwise, come misery or high water, we'll work.

4. If you work hard, you'll be rich; if you don't, you won't. That is all there is to it.

5. "If you install irrigation anywhere in this country, you won't have crop failure from lack of rain." That's what the salesman told me. So I says to myself, says I, "I won't install irrigation," and I didn't." And do you know what? I haven't had a single crop failure.

6. This situation [i.e. that Americans are normally devoted to 'education' but are actually indifferent to the content of education]; that American education is in difficulty must result in part from the nature of

the ideal that the American parent holds before himself as he thinks of the future of his children. *If this ideal is the successful man, then the difficulties of the system become apparent*, for the qualities that go into the making of the successful man are by no means obvious, and it is hard to see how those which seem to be required can be inculcated in the educational system. Robert M. Hutchins, "Some Ideals for American Education," *Some Observations on American Education*, copyright 1956, Cambridge University Press.

Note: Earlier in this essay, Hutchins has suggested or hinted, but never asserted, that the American ideal is the successful man. Does the material which follows the word "for" in the last sentence imply (a) that the ideal *is* the successful man and that the difficulties are, therefore, apparent; or (b) that if difficulties of the system become apparent, then the ideal must be the 'successful man".

7. "But in the absence of a clear ideal [as to what kind of man the country wants education to produce], the pedogogical problem [how to teach what needs to be taught] becomes impossible. The loss of an intelligible and attainable idea lies at the root of the troubles in American education."

Hutchins, *op. cit.*

D. The Dilemma

$p \vee q$
$p \supset r$
$q \supset s$
$\therefore r \vee s$

Examples of dilemmas posed in actual bits of writing are given *in extenso* in the section above concerning dilemmas.[1] However, frequently dilemmas are not put so obviously in a piece of writing. Try to get clear about the dilemmas posed, more subtly, in the following pieces of writing, by representing them formally as one of our eight types and indicate whether they are valid or invalid and whether the alternatives posed or the "if-thens" suggested seem probable.

*Exercises*

1. "It cannot be said with confidence that the American, if confronted by the choice between having his child learn and having his child become well adjusted or successful would cast his vote for learning. Learning is not necessary for adjustment or success, and may, if carried too far interfere with both. In some other countries intellectual achievements have been valued for their own sake. . . No such (value) has ever been attached to graduates from Harvard or Yale."

Hutchins, *op. cit.*

What is the dilemma which Hutchins sees his hypothetical parent as facing in considering the future of his child?

1. Either my child will be ________ or ________ .

---

[1] (cf. pp. 38-40)

2. If he is ________ , he need not be ________ .

3. If he is ________ , he may not be ________ .

4. Either he may not be ________ or he need not be ________ .

2. In A Farewell to Arms, Frederick Henry contemplates the dilemma of what the world does to people. This is the way in which he thinks of the dilemma:

> If people bring so much courage to this world, the world has to kill them to break them so of course it kills them. The world breaks every one . . . But those that will not break, it kills.

Describe the dilemma posed here in formal terms and analyze its validity and the probability of each of its statements.

3. Describe the dilemma or dilemmas posed in the following statements:

> For we genuinely know the risks. We are faced with an "either-or," and we haven't much time. Either we accept a restriction of nuclear armaments. This is going to begin, just as a token, with an agreement on the stopping of nuclear tests. The United States is not going to get the 99.9 percent "security" that it has been asking for. It is unobtainable, though there are other bargains that the United States could probably secure. I am not going to conceal from you that this course involves certain risks. They are quite obvious, and no honest man is going to blink them.
>
> That is the "either." The "or" is not a risk but a certainty. It is this. There is no agreement on tests. The nuclear arms race between the U.S.A. and the U.S.S.R. not only continues, but accelerates. Other countries join in. Within, at the most, six years, China and several other states will have a stock of nuclear bombs. Within, at the most, ten years, some of these bombs are going off.
>
> I am saying this as responsibly as I can. That is the certainty. On the one side, therefore, we have a finite risk. On the other side we have a certainty of disaster. Between a risk and a certainty, a sane man does not hesitate.
>
> C. P. Snow, "The Moral Unneutrality of Science," Science, 1961, American Association for the Advancement of Science.

E. The Hypothetical Syllogism

$p \supset q$
$q \supset r$
$p \supset r$

This is one of the simplest and commonest kinds of methods of reasoning: one may represent it by an excerpt from an editorial:

> Editorial A. We must achieve peace in Vietnam. If we don't, the whole country will be destroyed and what we have fought to save will be lost.

One may represent this as follows:

If we continue the war in Vietnam,
Vietnam will be destroyed.
If Vietnam is destroyed, we will lose
what we have fought to save.
∴ If we continue the war in Vietnam,
we will lose what we have fought to save.

Usually we do not make mistakes in putting together hypothetical syllogisms. However, we may connect them with other arguments in mistaken ways. Look at the following answer to Editorial A from a letter to a newspaper:

> People say "We must achieve peace in Vietnam." If we don't the whole country will be destroyed and what we have fought to save will be lost. But it is clear from what happened in the Vietnamese constitutional assembly that what we have fought to save is lost; we may regard the country as having been destroyed before we entered it. So why this cry for peace. Is it not enough that we are now thwarting the communists' grand design for Asia?

Here the rebuttal of the hypothetical syllogism takes the form of a series of affirmations of the consequent.

$$\begin{array}{l} \quad p \supset q \\ \quad q \supset r \\ \therefore p \supset r \end{array}$$

Answer

| | |
|---|---|
| $p \supset q$ | If we continue the war, Vietnam will be destroyed. |
| $q$ | Vietnam is destroyed. |
| $\therefore p$ | ∴ We continue the war. |
| | Affirming the consequent |
| $q \supset r$ | If Vietnam is destroyed, we lose what we have fought to save. |
| $r$ | We have lost what we have fought to save |
| $\therefore q$ | ∴ Vietnam is destroyed |
| | Affirming the consequent |

It is also clear that there is an equivocation present in B's answer: if A can say that "We will lose what we have fought for" and B at the same time can say "We have lost what we have fought for," A and B must either be in the possession of different facts or the phrase "what we have fought for" must mean different things to them.

## Exercises

Translate the following into hypothetical syllogisms and indicate whether the chain of inference makes sense (follows) and whether the if-then statements themselves seem to be true or sensible if-thens:

1. Man is the kind of creature who cannot merely live. If he lives at all, he is bound to seek the realization of his true nature, and to his true nature belongs his fulfillment in the lives of others.
   Reinhold Niebuhr, *The Children of Light and the Children of Darkness*, (New York, 1944) p. 19.

2. Podunk must enter the 1975 world of freeways, even though ten years after Dogpatch. Without continual traffic flow at 55-75 miles per hour on freeways uninterrupted by grade intersections and traffic signals, there will be no Greater Podunk area. A predicted 100,000 population will stall Podunk; there will be no cities of 250,000 without freeways.
   Editorial, Nebraska newspaper.
   (Names changed)

3. For Want of a Nail

   For the want of a nail, the shoe was lost;
   For the want of a shoe, the horse was lost;
   For the want of a horse, the rider was lost;
   For the want of a rider, the battle was lost;
   For the want of a battle, the kingdom was lost;
   And all for the want of a horseshoe nail.

## F. Simplification, Addition, and Conjunction: Variant forms of these Argument-Forms:

a. $p \cdot q$
$\therefore p$

b. $p$
$\therefore p \vee q$

c. $p$
$q$
$\therefore p \cdot q$

The ordinary forms of these arguments are obvious enough as is the logic which governs them. Ordinary sentence representation of these argument forms might go as follows:

a. John is a fool and John is a knave
John is a fool

b. John is a fool
Either John is a fool or someone is lying

c. John is a fool
John is a knave
John is a fool and John is a knave

Usually the difficulties with these arguments arise when they are represented in other kinds of sentences where chances for equivocation come in. Look at the following dispute concerning what would appear to be a version of "a":

> A: "Zounds! But you said that John was a foolish knave. If he's a foolish knave, then I say he's a fool."
>
> B: "He is, he's a foolish knave, but he's nobody's fool."

It looks as if B has made a p.q assertion and that A is entitled to require B to stick with the p. part of the assertion. However, the extent to which he is entitled depends on the extent to which the word "foolish" in the phrase "foolish knave" has the same sense as "fool" in A's original statement. I take it that B is drawing on the sense of foolish as "impudent," "a little lacking in enlightened self-interest."

Addition is not such a common or useful argumentative device. One might, however, imagine conversations which went, "Either he's sick or he's malicious." "I can't agree to that." "Why not? You just said he's malicious." "I'm trying to give him the benefit of the doubt." "I say 'Either he's sick or he's malicious.' If you think he's malicious, you ought at least to agree to my statement."

The process of conjunction is the reverse of simplification and is often the logical process in which we indulge when we embed sentences in one another.

p. (A) Alaska is North America's largest peninsula.
q. (B) Alaska contains North America's largest glaciers.
p . q(C) Alaska, which is North America's largest peninsula, also contains its largest glacier.

Obviously we could have much more complex conjunctions. When we look at sentences of this sort, we must ask concerning the truth of what is contained in the subordinate as well as in the main clauses and concerning the validity of the way in which such assertions are related to assertions in later or earlier sentences.

## VII. Inference and the Whole Composition:

It was once the practice of schools all over Western Europe to give very heavy training in deductive logic as part of the training offered in writing. And people sometimes used formal logical arguments in talk--sometimes as jokes as in many of Shakespeare's plays (Hamlet speaking to Claudius: "My Mother--Father and mother is man and wife, man and wife is one flesh, and so, my mother.") Formal deductive arguments were often used in university disputations where learned men competed to prove one another wrong. But what is its use for us as writers? Perhaps none at all in our writing of first drafts, for by virtue of learning the language--learning how to handle such words as either-or, consequently, if-then and so forth--we have learned intuitively the 'logic' of their handling. This does not mean that we do not make mistakes in reasoning; it means that we do not require formal logic to keep from making nothing but mistakes.

Logical notation--whether Aristotle's kind or that of the modern symbolic logician--is a kind of artificial language. It requires that we be very explicit about the connections between statements and the assumptions behind them. As there are certain convex mirrors which make the blemishes on faces more apparent, so logic is a language mirror which makes the blemishes in our connecting of statements more apparent. And the time when we should use logic is not when we first compose--when it would completely constrict and thwart our handling of natural language--but when we are looking at completed compositions, either one of our own or one written by someone else whom we mean to answer.

### A. The Logical Analysis of an Essay:

We shall try to get at how one analyzes a whole essay by looking at an essay written by an average high school student concerning a school building issue. The essay is as follows:

### SCHOOL BOND ISSUE

Why does Stilton need a new school? [Part I] What is wrong with the present Senior High building? The students like the shortage of classrooms. The second-year French students like meeting in the choir room with no desks. The speech students and the debate students like meeting in the auditorium, without desks, where the acoustics and lighting are not the best. Students like using Room 307, the choir room, and the small library for study halls. Students like the crowded classrooms with an average of thirty or more pupils. That way they don't get the individual attention they need and deserve. When the fire alarm rings and the stairs become jammed, students like being stranded on third floor, especially in case of a real fire. In the halls, between classes, everything just comes to a standstill. The students like worming their way inch by inch through the packed halls, constantly being jabbed in the back by people and notebooks. If anyone fell, it would start a chain reaction, and several people would be trampled. Students like the one-way traffic on the stairs causing them to detour to their classrooms. Students like the crowded locker-rooms for physical education. Students like the dark old gym. This makes for better school spirit in all sports. The freshman band students like playing by themselves apart from the rest of the band. Students like the possibility of going in shifts next year. This must be the conception of some Stilton people. They must think this or why was the school bond issue voted down twice?

/Part II/ We definitely need a new Senior High School. Experts were summoned to Stilton by the Board of Education acting on a recommendation from the Citizens Committee for Analyzing School Problems. On April 11th and 12th Dr. Felton H. Stonemuss of Sardonis University and Dr. Feidler D. Horman of the State Department of Education surveyed the school system. Here are the results: They stated that the high school is in good physical condition. It simply lacks space for improvement of an up-to-date high school program. They recommended the construction of a new senior high school and combining grades seven through nine in the present Senior High. The Junior High could be used, with a little renovation, for classrooms, offices, and an adequate library for the fast-growing Junior College. At least three surveys of the situation have been made and all have reached this same conclusion. We call in these experts and then don't listen to them. Is it because they don't tell us what we want to hear?

/Part III/ Our school was built in 1921 to accomodate six hundred to seven hundred students. The enrollment as of this year is nine hundred and twenty-five. Today we have thirty-five teachers teaching two hundred and twenty-six classes a day. Teachers are handicapped in presenting their lessons to classes with thirty or more pupils. We can't hire any more teachers because we don't have enough classrooms. Teachers no longer have satisfactory conference periods because they have no room to call their own or to meet in. We have lost many good teachers because they have been offered positions in more progressive schools.

/Part IV/ "I never had it as good as you in my day," is a comment often heard. Of course they didn't have it as good. Times have changed. We are living in the Space Age where scientists, engineers, and technicians are needed to help the United States keep its rank as a world leader. In order to meet the requirements of these fields of study, we must have an up-to-date school to prepare students for the high standards of college. /Part V/ "We taxpayers can't afford a new school," is another remark being voiced. Our school has served us long and well for forty-two years. A new high school could do the same. The longer we hold off the higher the taxes will be, because prices are constantly rising. "Why not add on to the present school?" If we make an addition, we will soon outgrow it and have to spend more money in the long run. /Part VI/ "Where should we locate a new school?" There is no place that is going to please everyone. This decision must be left to the experts who are qualified to answer this. How many of these argumentative people attended sessions held for answering questions about the school bond issue? How many voiced their opinions?

/Part VII/ Citizens of Stilton take a good look around you. Do you like what you see? Are you satisfied that towns similar to ours, such as Argonne and Regal, have new schools when we don't? /Part VIII/ Is Stilton encouraging industry? When a new industry wishes to enter a town, they look first to the school standards because the young people are the future potentiality. If they are going to invest a considerable amount of money, they want a progressive town. /Part IX/ The important thing to think about is the chance to give your children a quality education. Citizens of Stilton, give this your utmost consideration; take pride in your community, and exercise your democratic right to vote. Vote YES for the school bond issue at the next election.

How should one analyze this essay? I wish to suggest SIX moves.

First Move: setting inductive matter to one side: All of the things which the author ironically says that students 'like' in the present high school building are inductive evidence in behalf of the idea that something is wrong with it (Paragraph I). In the second paragraph the observations of the 'experts' with regard to the state of the present junior and senior high school buildings are presented as 'evidence'; and the first four sentences of paragraph three present evidence as to size of building, number of students, size of classes, etc.--all of these evidences being designed to show the inadequacy of the present Stilton High School building. The fourth paragraph presents mainly arguments and counter-arguments without presenting 'evidences'. And the last paragraph makes various kinds of appeals to the reader's pride without presenting any really 'concrete facts'--or 'evidences'. Practically all of the hard evidence supports the view that the senior high school in Stilton is an inadequate physical plant. In order to set this material off to one side for the time being, I underline it with a wavy line.

Second Move: How does one then analyze the deductive strategy of such an essay as this?

Perhaps a good attack on the deductive strategy would be to read the essay through several times trying as one does so to get at its basic point and at the paths which lead to the basic point. It may be that several chains of argument, several paths strewn with 'considerations', lead to the center of the argument. However, one cannot identify those paths clearly unless one knows where they are leading. The second move then is to set down, in one sentence, the point of the whole essay; my formulation is the last sentence: "Vote YES on the school bond issue at the next election." If I were to formulate the point as a conditional statement rather than as a simple command, I would say, "If you do not vote YES on the school bond issue, education and industry will not prosper in Stilton."

Now I need to understand how the author got from his 'evidences' to this point--what are the paths?

Third Move: The third move is to go through the argument dividing it into parts which seem to fit together closely--if the argument seems to be a series of 'links', to mark what seem to be major links allowing one to move from the beginning to the end of the chain of argument.

If the argument seems to be a series of 'chains' leading to the same central point, I would mark off each of the chains and links. In the case of the essay above, I mark off nine parts (cf. infra) and I see their relationship as follows:

1. Part I supports the central point by saying in effect: "Either one favors bad education in a bad building, or one favors the bond issue and a new building."

2. Part II presents the remarks of experts as regards the need for the new building which would be made possible by the bond issue but it does not mention the bond issue. Part II supports Part I by indicating what a new building would do; it does not directly support the main conclusion.

3. Part III presents further material concerning the relationship between a bad building and bad education; it supports Parts I and II, and only indirectly the main conclusion.

4. Part IV seems to be an effort to explain why a building which was once a 'good building' can no longer be considered one and supports Part III.

5. Part V seems to say, "If you don't vote for the bond issue now, you will have to pay more later." It supports the conclusion directly and answers arguments against the 'cost of the bond issue'.

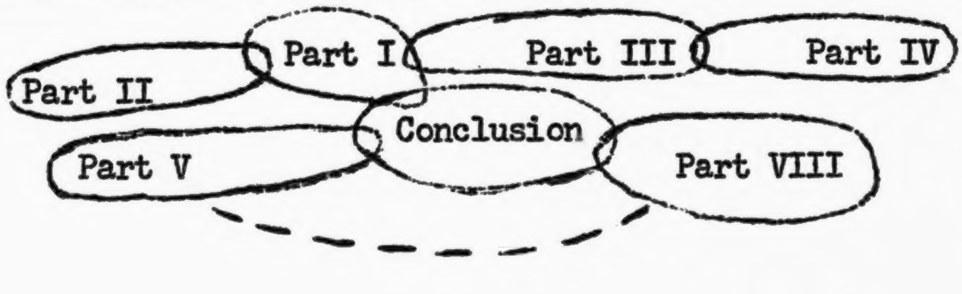
6. Part VI is simply an effort to answer a 'red-herring' argument which says, "If we can't agree as to where we should build a new building, we can't build it."

7. Part VII is a simple appeal to pride.

8. Part VIII seems to say, "If you argue that a school or a bond issue costs money, you should recall that it also costs money not to get industry; if you don't build schools you won't get industry." Part VIII seems to relate both to Part V of the argument and also to the conclusion.

9. Part IX simply makes the main point of the essay.

We have thus a series of 'chains' which goes something like this:



If this is the way the argument links together, one should be able to show more formally what the links in the argument are.

Fourth Move: Before we can reduce the argument to symbolic form, it may be well for us to look at the markers of logical relation which appear on the surface of the prose. The fourth move is to go through the essay looking for markers of logical relation between the statements and circling them. The markers of conjunction are too frequent to circle; but ordinary language markers of weak and strong disjunction, simple implications, and biconditional implication can be circled and labelled. One should also mark, with rectangles, terms which seem to apply to the whole or part of a class and which might suggest the presence of a class argument or syllogism; I mark possible class arguments phrases with "all, some, no" to indicate whether A, E, I, or O propositions may be involved. My final step is to analyze the essay formally in the order suggested by Move Three.

1. Section IV
2. Sections II-III
(3) Section I

V ↓ VII ↓

Conclusion

School Bond Issue

1 Why does Stilton need a new school? [Part I] 2 What is wrong with the present Senior High building?

All Stilton H.S. students
3 The students like the shortage of classrooms.

All
4 The second-year French students like meeting in the choir room with no desks.

All / All
5 The speech students and the debate students like meeting in the auditorium, without desks, where the acoustics and lighting are not the best.

All
6 Students like using Room 307, the choir room, and the small library for study halls.

All
7 Students like the crowded classrooms with an average of thirty or more pupils.

7a That way they don't get the individual attention they need and deserve.

If-then condition.

All
8 When the fire alarm rings and the stairs become jammed, students like being

stranded on third floor, especially in case of a real fire. [9]In the halls, be-
All
tween classes, everything just comes to a standstill. [9a]The students like
worming their way inch by inch through the packed halls, constantly being jabbed
If-then conditional
in the back by people and notebooks. [9b]If anyone fell, it would start a
All
chain reaction, and several people would be trampled. [10]Students like the
one-way traffic on the stairs causing them to detour to their classrooms.
All All
[11]Students like the crowded locker rooms for physical education. [12]Students
If-then conditional
like the dark old gym. [12a]This makes for better school spirit in all sports.
All
[13]The freshman band students like playing by themselves apart from the rest
All
of the band. [14]Students like the possibility of going in shifts next year.
[15]This must be the conception of some Stilton people. [15a]They must think this
Either-or disjunctive
or why was the school bond issue voted down twice?

Some experts
[Part II] [20]We definitely need a new Senior High School. [21]Experts
were summoned to Stilton by the Board of Education acting on a recommendation
from the Citizens Committee for Analyzing School Problems. [22]On April 11th
and 12th Dr. Felton H. Stonemuss of Sardonis University and Dr. Feidler D.
Horman or the State Department of Education surveyed the school system. [23]Here
some results:
are the results: [24]They stated that the high school is in good physical

condition. [25]It simply lacks space for improvement of an up-to-date high school
program. [26]They recommended the construction of a new senior high and combining
grades seven through nine in the present Senior High. [27]The Junior High could
be used, with a little renovation for classrooms, offices, and an adequate
library for the fast-growing Junior College. [28]At least three surveys of the
situation have been made and all have reached this same conclusion. [29]We
If-then conditional
Some
call in these experts and then don't listen to them. [29a]Is it because they
don't tell us what we want to hear?

[Part III] [30]Our school was built in 1921 to accommodate six hundred to
seven hundred students. [31]The enrollment as of this year is nine hundred and
twenty-five. [32]Today we have thirty-five teachers teaching two hundred and
If-then?
All
twenty-six classes a day. [33]Teachers are handicapped in presenting their
lessons to classes with thirty or more pupils. [34]We can't hire any more
If-then conditional
All
All
teachers because we don't have enough classrooms. [35]Teachers no longer
If-then conditional
have satisfactory conference periods because they have no room to call their
If-then conditional
All
own or to meet in. [36]We have lost many good teachers because they have
been offered positions in more progressive schools.

[Part IV] [40]"I never had it as good as you in my day," is a comment often

heard. [41]Of course they didn't have it as good. [42]Times have changed. [42a]We
are living in the Space Age where scientists, engineers, and technicians are
If-then conditional
needed to help the United States keep its rank as a world leader. [43]In
If-then conditional
order to meet the requirements of these fields of study, we must have an up-
If-then conditional
to-date school to prepare students for the high standards of college. [Part
All
V] [50]"We taxpayers can't afford a new school," is another remark being
voiced. [51]Our school has served us long and well for forty-two years. [52]A new
?
high school could do the same. [53]The longer we hold off the higher the
If-then conditional
taxes will be, because prices are constantly rising. [54]"Why not add on to
If-then conditional
the present school?" [54a]If we make an addition, we will soon outgrow it and
have to spend more money in the long run. [Part VI] [60]"Where should we locate
a new school?" [61]There is no place that is going to please everyone. [62]This
Some-all?
decision must be left to the experts who are qualified to answer this. [63]How
many of these argumentative people attended sessions held for answering questions about the school bond issue? [64]How many voiced their opinions?

All?
[Part VII] [70]Citizens of Stilton, take a good look around you. [71]Do
you like what you see? [72]Are you satisfied that towns similar to ours, such as
Argonne and Regal, have new schools when we don't? [Part VIII] [80]Is Stilton
If-then conditional
All
encouraging industry? [81]When a new industry wishes to enter a town, they

If-then conditional
All
look first to the school standards because the young people are the future
If-then conditional
potentiality. [81a] If they are going to invest a considerable amount of money, they want a progressive town. [Part IX] [90] The important thing to think about is the chance to give your children a quality education. [91] Citizens of Stilton, give this your utmost consideration; take pride in your community, and exercise your democratic right to vote. [92] Vote YES for the school bond issue at the next election.

Part IV: I am inclined to chart Part IV as follows, filling in the propositions and logical connections which appear to be implied and required by the arguments:

A. Stilton recognizes that times have changed.

B. Stilton gets an up-to-date school.

C. Stilton produces more students prepared for college.

D. American schools turn out more scientists, engineers and so forth.

E. America keeps its position as world leader.

| | | |
|---|---|---|
| IVa. | $(A \,.\, B) \equiv C$ | If and only if Stilton recognizes that times have changed and gets an up-to-date school does Stilton produce more students prepared for college. |
| IVb. | $C \equiv D$ | If and only if Stilton produces more students prepared for college do American schools turn out more scientists, engineers, etc. |
| IVc. | $D \equiv E$ | If and only if American schools turn out more scientists, engineers, etc., does America keep its position as world leader. |
| IVd. | $(\sim A \,.\, \sim B) \equiv \sim E$ | If and only if Stilton does not recognize that times have changed and does not have an up-to-date school does America not keep its position as world leader. |

The primary interest of Part IV is $(\sim A \cdot \sim B) \equiv \sim E$: "If and only if Stilton does not recognize that times have changed and have an up-to-date school, America does not keep its position as world leader." These propositions so interconnected are expressed in sentences 42a and 43. For the paragraph to conclude as it does--to attach, as it appears to, such tremendous weight to the building of the Stilton high school--IVa, IVb and IVc must be biconditionals. But as a biconditional IVb is ridiculous:

> American schools will turn out more scientists, engineers and so forth if and only if Stilton High School produces more students prepared for college.

A criticism of the essay could then begin with the IVb proposition. The author's logical slip may be based on a kind of pun: it would make sense to say that we must have up-to-date school systems in the country generally to prepare students for college and, hence, for special scientific fields if America is to be a world leader; it does not make sense to say that we must have an up-to-date school building in Stilton if America is to be a world leader. The slip from school system to school and from "school" meaning system to "school" meaning building is an easy one, but the slip here changes the conventional argument about the need for good science teachers and good science curricula in the nation generally into an argument for some bricks and mortar in a specific town.

The A proposition is so vague that it hardly operates as more than an emotion-arouser here and draws mostly on the *directive* rather than the informative use of language (cf Grade 9, *Uses of Language*). Since the statement (Sentence 42) lays no serious groundwork for other statements but, as it were, acts as a "Wake up" to the reader, one may express the argument of Part IV as $\sim B \supset \sim E$. Many statements, such as sentence 42 whose content is basically non-informative and non-logical, may be set aside in a strict formal analysis. They are part of the strategy by which the writer manipulates your emotions rather than part of his argument. Hence, they cannot be dealt with seriously as assertion. However, sometimes the use of a statement, its lack of relevance to the logic of an argument, does not become clear until one has diagrammed the argument. That $(\sim A \cdot \sim B) \supset \sim E$ is the same as $\sim B \supset \sim E$ will only occur to the reader who notices that "Knowing that the times have changed" is in this argument simply the same as "Knowing enough to build an up-to-date school."

I carry into my analysis of part three, the conditional argument which summarizes Part IV: $(\sim B) \supset \sim E$

F. Stilton has enough classrooms.

G. Stilton's teachers teach too many classes each day.

H. Stilton's teachers teach too many students per class.

I. Stilton's teachers have unsatisfactory conferences.

J. Stilton hires more teachers.

K. The school is progressive.

L. The school keeps good teachers.

I am inclined to chart Part III as follows:

| | |
|---|---|
| IIIa. $(G \cdot H) \wedge J$ | Either Stilton's teachers teach too many classes each day and too many students per class or Stilton hires more teachers. |
| IIIb. $F \wedge I$ | Either Stilton has enough classrooms or Stilton teachers have unsatisfactory conferences. |
| IIIc. $J \equiv F$ | If and only if Stilton has enough classrooms does Stilton hire more teachers. |
| IIId. $\sim F \supset [(I) \cdot (G \cdot H)]$<br>(from a., b., and c.) | If Stilton does not have enough classrooms, then Stilton teachers have unsatisfactory conferences, too many classes and too many students. |

A related argument comes in also:

| | |
|---|---|
| IIIe. $(I \cdot G \cdot H) \supset \sim K$ | If Stilton teachers have unsatisfactory conferences, too many classes and too many students, then the school is not progressive. |
| IIIf. $\sim K \supset \sim L$ | If the school is not progressive, the school does not keep good teachers. |
| IIIg. $(I \cdot G \cdot H) \supset (\sim L)$ | If Stilton teachers have unsatisfactory conferences, too many classes and too many students, then the school does not keep good teachers. |

The crucial conclusions of Part III seem to be:

IIId. $\sim F \supset [(I) \cdot (G \cdot H)]$

If Stilton does not have enough classrooms, then Stilton teachers teach too many students and classes and do not have satisfactory conferences.

IIIg. $(I \cdot G \cdot H) \supset \sim L$

If Stilton teachers teach too many students and classes and do not have satisfactory conferences, the school does not keep good teachers.

The argument as it stands has nothing particularly obviously wrong with it except that the statements which are biconditionals may need some inductive support. For instance, the author has not shown us that Stilton would be willing to hire more teachers and give them fewer classes if there were more classrooms; he has not shown that the teachers would have satisfactory conferences if they did have room for them; he has not shown that the school would keep its good teachers if $(I \,.\, G \,.\, H)$ were not the case. In sentence 34, the author may be assuming the following syllogism: "All schools in which good teachers wish to teach are progressive schools; No Stilton school is a progressive school $\therefore$ No Stilton school is a school in which good teachers wish to teach." The major premise may be dubious. You will notice that progressive schools appear to be defined as schools with under thirty students per class, fewer than six classes per teacher (35 teachers/226 classes), schools having enough space to lighten the teacher's load and to permit teachers satisfactory conference rooms. However, the number of classes per teacher may not depend on the space available; the number of students per class is quite likely to. An answer to or revision of the essay would have to answer these points.

Part IV and Part III: If we recongize $\sim A$ as primarily a rhetorical point, then IV says primarily $\sim B \supset \sim E$ (If Stilton does not have an up-to-date school, America does not keep its position as world leader); III says $\sim F \supset (I \,.\, G \,.\, H)$ & $(I \,.\, G \,.\, H) \supset \sim L$. The author apparently thinks $B \equiv F$, i.e. that the condition of having "more classrooms" and of having an up-to-date school are identical in this situation. Hence $\sim B \supset (\sim E) \,.\, (I \,.\, G \,.\, H) \,.\, \sim L$ (If Stilton does not get an up-to-date school, America does not keep its position as world leader--Stilton teachers teach too many students and classes and do not have satisfactory conferences--and the school does not keep good teachers). One may wish to show that $B \equiv F$ are not biconditionals if one is criticizing the essay. Part III bears directly on Part I.

Part II: I choose to regard sentences 22-27 as either inductive evidence or as a description of the circumstances in which inductive evidence was secured; I regard sentence 25 as the essential statement of the findings of the experts: I wish to focus on sentence 20 and sentences 28-29a. I find the following propositions in Part II:

B. Stilton gets an up-to-date school.

F. Stilton has enough classrooms.

M. Stilton lacks space for an up-to-date program.

P. Stilton obeys the experts.

Q. The experts tell Stilton what it wants to hear.

R. The experts recommend a new high school.

S. Stilton should obey the experts.

Notice that proposition M is equivalent to $\sim B \,.\, \sim F$. $M \equiv \sim B \,.\, \sim F$:

> If and only if Stilton does not get an up-to-date school or enough school rooms does it lack space for an up-to-date program.

Thus the 'observation' of the experts is the same as $\sim B$ and $\sim F$, two crucial propositions of sections III & IV.

The remainder of the argument of Part II, I would chart as follows:

IIa. $(R \vee \sim R) \supset S$

If the experts do or do not recommend a new high school, then Stilton should obey the experts.

IIb. $((M \supset R) \,.\, M) \supset R$

If Stilton lacks space for an up-to-date program, then the experts recommend a new high school; it is the case that Stilton lacks space; therefore, the experts recommend a new high school.

IIc. $(P \equiv Q) \,.\, (Q \equiv \sim R)$

If and only if the experts tell Stilton what it wants to hear does Stilton obey the experts and if and only if the experts do not recommend a new high school does Stilton hear them.

IId. $(\sim P \equiv \sim Q) \,.\, (\sim Q \equiv R) \,.\, R) \supset \sim P \,.\, \sim Q)$

If the experts recommend a new school, they do not tell Stilton what it wants to hear and it does not obey them.

IIe. $(R \supset \sim P) \,.\, [(R \vee \sim R) \supset \underline{S}]$

The IIe conclusion of Part II is mostly rhetorical:

> If the experts recommend a new high school, then Stilton does not obey the experts; and if the experts do or do not recommend a new high school, Stilton should obey them.

That is, Stilton doesn't do what it should do in connection with expert testimony. Here, the author is mostly saying, "You're stubborn and wasting money" (expressive and directive). Behind $(R \vee \sim R) \supset S$ seems to lie the premise that "all expert testimony should be obeyed." An appeal to expert opinion is an appeal to authority. If the experts are recognized in the field in which the issue arises then the appeal to the "authorities" is not a bad appeal--providing the experts are not regarded as infallible. The writer's language concerning the experts here ("they surveyed the situation; they recommended . . .; Junior high school could be . . .) suggests that experts may be "listened to" without being obeyed. However, sentence 29 seems to imply that "listening to experts" should automatically lead to "obeying them." IIc, both its biconditionals and its conception of "telling Stilton what it wants to hear" might be questioned.

Part I: Parts III-IV and Part II we saw both as supporting Part I. Part II says:

$(R \supset \sim P) \,.\, [(R \vee \sim R) \supset \underline{S}]$

> If the experts recommend a new high school, Stilton does not obey the experts; and if the experts do or do not recommend a new high school, Stilton should obey the experts.

III-IV: $\sim B \supset [\sim E \cdot (I \cdot G \cdot H) \cdot \sim L]$

If Stilton does not get an up-to-date school, America does not keep its position as world leader, Stilton teachers teach too many students and classes, do not have satisfactory conferences and the school does not keep good teachers.

$P \equiv B$: Stilton's obeying the experts and its getting an up-to-date school are the same thing. Our two statements are:

$$(R \supset \sim B) \cdot [(R \vee \sim R) \supset S]$$

$$\sim B \supset [\sim E \cdot (I \cdot G \cdot H) \cdot \sim L]$$

Part I may be charted as follows:

B. Stilton gets an up-to-date school.

T. Students like bad conditions X, Y, Z etc.

U. Stilton people think students like bad conditions X, Y, Z etc.

V. Stilton people vote down the bond issue.

W. Stilton has bad conditions X, Y, Z.

X. Stilton people understand correctly.

Ia. $[(T \vee U) \equiv V] \cdot V \supset (T \vee U)$ Only if students either like the bad conditions (X, Y, Z) in Stilton H. S. or Stilton people think so will Stilton people vote down the bond issue; and since the people voted down the issue, one of the alternatives must be so.

Ib. $[(T \vee U) \cdot \sim T)] \supset U$ Since we know that the students don't like the conditions, we must assume that people think they like them.

Ic. $U \equiv V$ (from I)
$V \equiv W$ (premise)
Only if people think students like bad conditions will they vote down the bond issue (from Ia and Ib); only if they vote down the bond issue will Stilton have bad conditions X, Y, and Z.

Id. $W \supset \sim T$ If Stilton has bad conditions X, Y, and Z, the students do not like them.

Ie. $(\sim T \cdot U) \supset \sim X$ If students do not like conditions X, Y, and Z, and Stilton people think they like them, they do not understand correctly.

If. $\sim V \equiv B$ If Stilton people do not vote down the bond issue, Stilton gets an up-to-date school.

Ig. $V \supset (U . W . \sim T . \sim X)$ If Stilton people vote down the bond issue, they think students like bad conditions X, Y, and Z; Stilton has bad conditions X, Y, and Z; the students do not like the bad conditions and the people are mistaken.

Ih. $V \wedge \sim V$ Either Stilton votes the bond issue down or it does not.

Ii. $(U . W . \sim T . \sim X) \wedge B$ Either Stilton has situations $(U . W . \sim T . \sim X)$ on its hands, or it gets an up-to-date school.

Ij. $\sim B$

Ik. $\therefore (U . W . \sim T . \sim X)$

In this paragraph, one could certainly question proposition Ia--neither T nor U may have been basic to the defeat of the bond issue; certainly it is not the case that Stilton people must think these nasty things to vote against the bond issues. Hence, the $U \equiv V$ biconditional is pretty specious. One may also question whether part II of Ic $(V \equiv W)$ is true as a biconditional; the bond issue's passage may not cure all of the evils listed. Finally, If may not be so inevitable as it sounds; plenty of towns have voted for bond issues and not emerged with "an up-to-date school" which avoids all of the problems of sentences 3-14. In any case, the important propositions of Part I are $V \equiv \sim B$ (from If) and $B \wedge (U . W . \sim T . \sim X)$

Sections II and III-IV as Supporting I:

Section I says:

$$V \equiv \sim B$$

$$B \wedge (U . W . \sim T . \sim X)$$

Section III-IV says:

$$\sim B \supset (\sim E . (I . G . H) . \sim L)$$

Section II says:

$$(R \supset \sim B) . [(R \vee \sim R) \supset \underline{S}]$$

Notice that all of the important propositions bear on B.

i. $V \equiv \sim B$ (Section I)

ii. $B \wedge (U . W . \sim T . \sim X)$ (I)

iii. $\sim B \supset [\sim E . (I . G . H) . \sim L]$ (III-IV)

iv. $R \supset \sim B$ [II combined with (i) gives (v)]

v. $(R \supset \sim B) \,.\, (\sim B \equiv V)$

If the experts recommend a new high school, then Stilton does not get a new school, and Stilton does not get a new school if and only if they vote down the bond issue.

We now have three statements:

$(R \supset \sim B) \,.\, (\sim B \equiv V)$

$B \wedge (U \,.\, W \,.\, \sim T \,.\, \sim X)$

$\sim B \supset (\sim E \,.\, I \,.\, G \,.\, H \,.\, \sim L)$

Part V:

F. Stilton has enough classrooms.

B. Stilton gets an up-to-date school.

Y. Stilton builds-on to the present school.

Z. The bond issue will cost money.

AA. The later bond issue will cost more money.

BB. Stilton builds now.

CC. Stilton builds later on.

DD. Prices are rising.

| | | |
|---|---|---|
| Va. | $\sim F$ | It is not the case that Stilton has enough classrooms. |
| Vb. | $(B \,.\, BB) \supset Z$ | If Stilton builds now and gets an up-to-date school, then the bond issue will cost money. |
| Vc. | $Y \supset [Z \,.\, \sim F \,.\, (CC \,.\, B)]$ | If Stilton builds-on to the present school, then the bond issue will cost money, Stilton will not have enough classrooms, Stilton builds later on and gets an up-to-date school. |
| Vd. | $DD \supset [(CC \,.\, B) \supset AA]$ | If prices are rising, then if Stilton builds later on and gets an up-to-date school, then the bond issue will cost more money. |
| Ve. | $DD$ | Prices are rising. |
| Vf. | $(CC \,.\, B) \supset AA$ | If Stilton builds later on and gets an up-to-date school, the later bond issue will cost more money. |

Vg. $Y \supset [Z \cdot \sim F \cdot (CC \cdot B) \cdot AA]$

If Stilton builds-on to the present school, then the bond issue costs money and Stilton does not have enough classrooms and Stilton builds later on and gets an up-to-date school and the later bond issue will cost more money.

Vh. $F \equiv [(B \cdot BB) \vee Y]$ Stilton has enough classrooms if and only if either Stilton gets an up-to-date school and builds now or Stilton builds-on to the present school.

Vi. $F \equiv [Z \vee (Z \cdot \sim F \cdot CC \cdot B) \cdot AA]$
(from Vh, Vb, and Vg)

Vj. $F \supset [Y \supset (Z \cdot AA)]$ (from Vg)

Vk. $F \supset [\sim (Z \cdot AA)]$ (Vk)

Vl. $F \supset \sim Y$ (the writer's advice)

Vm. $F \supset B \cdot BB$

The important propositions may be formed from Vb, Vg and Vh:

$$F \supset [((B \cdot BB) \supset Z) \vee (Y \supset (Z \cdot \sim F \cdot (CC \cdot B) \cdot AA))]$$

However, one may well question proposition Vc which seems to imply that if Stilton builds-on to the present school and spends as much money as it would spend on a new school, it would still not have enough rooms and it would be forced to build later and at a higher price.

Part VIII: Part VIII assumes half of the disjunction basic to Part V:

$(B \cdot BB) \supset Z$

If Stilton builds an up-to-date school and builds it now, the bond issue will cost money.

EE. Stilton gains industry.

FF. Stilton gains more money than the bond issue cost.

GG. Stilton produces trained young people.

The student should fill in the prose equivalents of the propositions here:

VIIIa. $(B \cdot BB) \supset Z \cdot (B \cdot BB) \equiv GG$

VIIIb. $\sim Z \supset \sim (B \cdot BB)$

VIIIc. $\sim (B \cdot BB) \supset \sim GG$

VIIId. $\sim GG \supset \sim EE$

VIIIe. $\sim EE \supset \sim FF$

VIIIf. $EE \supset FF$

VIIIg. $\therefore GG \supset FF$ (invalid, denying the antecedent in VIIId)

VIIIh. $\sim Z \supset \sim FF$ (from VIIIb - VIIIe)

VIIIi. $(Z \supset GG \,.\, FF) \vee [\sim Z \supset (\sim B \,.\, \sim FF)]$

This is what the author appears to say; however, $Z \supset (GG \,.\, FF)$ should read $Z \supset GG$ since VIIIg is invalid.

Part VIII must, like Part V, be read against the background of the idea that the bond issue costs money; here the argument explicitly suggests, I think, that if the bond issue costs money, it costs more money not to have industry and that without good schools the town will not have industry (which would or might make more money than the bond issue would cost). However, the argument does not show or even suggest that the proposition is a biconditional--that with good schools the town would have industry (the fallacy of VIIIg). The town might spend on schools to get industry and reap no industrial profits, i.e. other factors aside from just "bad schools" may be keeping industry out.

Fifth Move: Summary:

| | | |
|---|---|---|
| a. | Sections I & II | $(R \supset \sim B) \,.\, (\sim B \equiv V)$ |
| b. | Section I | $B \wedge (U \,.\, W \,.\, \sim T \,.\, \sim X)$ |
| c. | Sections III & IV | $\sim B \supset (\sim E \,.\, I \,.\, G \,.\, H \,.\, \sim L)$ |
| d. | Section V | (treating $B \,.\, BB \equiv B$)<br>$F \supset [(B \supset Z) \vee ](Y \supset (Z \,.\, \sim F \,.\, (CC \,.\, B) \,.\, AA))]$ |
| e. | Section VIII | $(Z \supset GG) \vee [\sim Z \supset (\sim B \,.\, \sim FF)]$ |

I wish to put the argument as straight-forwardly as possible now:

1. $R \supset V$ [from $(R \supset \sim B) \,.\, (\sim B \equiv V)$]
   If the experts recommend a new school (R), then Stilton does not vote the bond issue (V).

2. $V \equiv \sim B$
   If and only if Stilton does not vote the bond issue does Stilton not get a new school.
   Also: $\sim V \equiv B$
   If and only if Stilton votes the bond issue does Stilton get a new school.

3. $F \equiv (B \vee Y)$
   Stilton has enough classrooms (F) if and only if it either gets a new school (B) or builds-on to the present school (Y).

4. $B \supset Z$

If Stilton gets a new school, then the bond issue will cost money.

$Y \supset [Z . \sim F . (CC . B) . AA]$

If Stilton builds-on to the present school (Y) then the bond issue will cost money (Z), Stilton does not have enough classrooms ($\sim F$), Stilton builds later on (CC), then Stilton gets a new school (B), and the later bond issue will cost more money (AA).

5. $\therefore \sim Y$ (from 4)

6. $F \equiv B$ (from 3)

7. $(\sim V \equiv B \equiv F) . (B \supset Z)$ (from 2, 6, and 4a)

If and only if Stilton votes the bond issue ($\sim V$) does Stilton get a new school (B) and enough classrooms; and if Stilton gets a new school then the bond issue will cost money.

8. $Z \vee \sim Z$

Either it is the case that the bond issue will cost money or it is not the case that the bond issue will cost money (i.e. there will be no bond issue and it will not cost money).

9. $Z \supset (GG . FF)$

If the bond issue costs money (Z), then Stilton produces trained young people (GG) and gains more money than the bond issue costs (FF).

10. $\sim Z \supset \sim B$ (from 7)

If the bond issue does not cost money, Stilton will not get a new school.

11. $\sim B \supset (U . W . \sim T . \sim X)$ [from $B \wedge (U . W . \sim T . \sim X)$]

If Stilton does not get a new school, then it is the case that Stilton people think that students like bad conditions X, Y and Z; Stilton has these bad conditions, and the students do not like them and the people do not understand correctly.

12. $\sim B$ (or $\sim F$) $\supset (I . G . H . \sim L)$

If Stilton does not get a new school ($\sim B$) (i.e. if Stilton does not have enough classrooms ($\sim F$), then Stilton teachers teach too many students(H) and classes (G) and do not have satisfactory conferences (I) and the school does not keep good teachers ($\sim L$).

13. $(I . G . H . \sim L) \supset \sim GG$ [Note: $(I . G. H . \sim L)$ explains the connection which is missing in VIII between $(\sim Z)$ or $(\sim B)$ and $(\sim GG)$]

If Stilton teachers teach under adverse conditions (H, G, I) and the school does not keep its good teachers, then Stilton does not produce trained young people.

14. $\sim (GG) \supset \sim (FF)$

If Stilton does not produce trained young people, then Stilton does not gain more money than the bond issue cost.

15. $\sim GG \supset \sim D$
If Stilton does not produce trained young people, then America's schools do not turn out more scientists, engineers, etc. (This assumes that GG and C are the same proposition.)

16. $\sim GG \supset \sim E$
If Stilton does not produce more trained young people, then America does not keep its position as world leader.

$V \supset \sim FF \,.\, \sim E$
∴ If Stilton does not vote the school bond issue, then Stilton does not gain more money than the bond issue costs and America does not keep its position as world leader. (from 7, 12, 13, 14, 15, 16)

The conclusion of course makes Stilton look as irresponsible as possible--it is willing to destroy America's position as a world leader--and as imprudent as possible--it is not willing to spend money to gain more money back. The conclusion is, as it were, the place to begin if one denies the consequent and traces the implications of denying the consequent back through the argument:

$E \,.\, FF \supset \sim V$

If America keeps it position as world leader and Stilton gains more money than the bond issue costs, then Stilton votes the bond issue.

Prose Summary:

The author says that if the experts recommend a new school, then the town perversely does not vote the bond issue. (Perhaps, the author wishes to suggest that "not listening to experts" is "wasting money" since much of the thrust of his argument endeavors to show that building a school is saving and earning money-- more of it than one otherwise could in the long run.) He does not tell us what would happen if the experts did not recommend a new school or how a town so perverse could be brought round. He does assure us that the only way to more classroom space is a new building or an addition, assures us that an addition will cost more money than a new school, and then brings us round to seeing that if we want more classroom space we must have a new school. The argument then procedes to make the case for more classroom space as dramatic as possible by setting forth the putative consequences of not having it. Our not having it may save us a little money now, but our not having it makes apparent our ignorance of conditions in the school, our ignorance of student dislike of them, or our contempt for student opinion--our sense that students "like" bad conditions. Our not having it makes our teachers teach too many students and classes and loses us our best teachers. It makes us the sponsors of bad training--such training of young people as discourages industry and its profits from flowing to us and as keeps America from keeping its position of world leadership.

Sixth Move: Class Concepts

Part I:

One may question whether the references to "students," "French students," "speech students" etc., refer to "all" or "some" of each kind. If "some," then what do the others think? If "all," does the author have evidence. At the end of the section, we have what appears to be a syllogism:

> All people who voted against the bond issue are people who think Stilton students like bad conditions.
>
> Some (a majority)Stilton people are people who voted against the bond issue.
>
> ∴ Some Stilton people are people who think Stilton students like bad conditions.

One may question the "truth" of the major premise.

Part II:

The only place where syllogistic analysis could usefully come in may be Sentence 25 which seems to imply:

> All surveys which agree in conclusion are correct surveys.
>
> The Stilton surveys are surveys which agree in conclusion.
>
> The Stilton surveys are correct surveys.

Here, again, that the surveys reached the same conclusion may not indicate much; if the evidence which they found differed and they reached the same conclusion, the "sameness" of conclusions may suggest that one should suspect the surveys. Sentence 29 also included the implicit premise: All experts to whom Stilton listens are experts which tell Stilton what it wants to hear. This assertion surely needs documentation.

Part III:

The analysis of section one covers the problems of this section in the main. However, sentence 36 seems to suggest the following logic:

> No good teachers are teachers who wish to teach in non-progressive schools (35+ students per class, 6 classes per teacher, etc.).
>
> Stilton is a non-progressive school.
>
> ∴ No good teachers wish to teach in Stilton.

Again, the major premise may be doubted: a good teacher may wish to teach in such a school to improve it, to reform it, or out of some impulse to preserve the sense of intellectual excitement in a drab and depressing school-and-town milieu.

Part IV:

The section contains no important implicit syllogisms.

Part V:

Again the logic of the section does not depend on class concepts.

Part VI:

One wonders what the student means by "the experts who are qualified to answer this"? What are the criteria for recognizing an expert in locating schools?

Part VII:

This section includes at least one implicit syllogism:

All industries which want a progressive town are industries which look to the school standards of the town.

All industries which are about to enter a town are industries which want a progressive town.

∴ All industries which are about to enter a town are industries which look to the school standards of the town.

One wonders about the major premise. If progressive means "politically liberal" or "inclined to spend a large amount of money on education," the major premise is not true. Many small industries may be looking for politically conservative communities and communities which do not spend much money on schools; such communities are also likely to have a low tax rate and allow for a larger profit margin.

Answer:

If I am the writer of the essay given above, the logical analysis of the essay indicates to me where my argument implies or requires statements which need a great deal more documentation than I give. It helps me to be clear about where I assert connections which are far-fetched (Stilton school must be built to prop up the U.S. as world leader). And it helps me to see where the connections in my argument are wrong--where I assert a conditional (and where common sense would allow one) when my argument requires a biconditional, etc. (VIIIg; cf. the commentary below.) When I rewrite the essay, I will have to close up these gaps, and I may have to sacrifice part of my argument. If I am criticizing the essay, I wish to expose the gaps--to show them big and raw. Say that I call the author of the above essay Mr. Roberts. Let us imagine that I wish to write an answer to Mr. Roberts' essay based on my analysis. I might write an essay along the lines of the essay below were I to take up Mr. Roberts' argument in about the order in which I have taken it up in my analysis:

## School Bond Issue

Mr. Roberts has argued long and well that Stilton needs to approve the school bond and build a new Senior High School. Were I certain that everything he says is true--that all of the good consequences which he mentions as following from passing the school bond would flow from such an action, that all of the bad consequences which he foresees as coming from not passing it were certain to come--then I would not hesitate to vote for passing the bond. But I am not certain that what Roberts says has exhausted the possibilities. For instance, Roberts tells us (ss. 40-43) that the U.S. needs scientists, engineers, and technicians if it is to keep its rank as world leader; and that we, here in Stilton, if we are to produce students who meet the college requirements of these fields, must have an up-to-date school. He seems to be saying that unless we get a new school building here in Stilton, the U.S. will lose its position of world leadership. Now I do believe our school important, but I don't believe it that important. It may be true that the U.S. does need scientists and technicians to maintain its position of world leadership, but I would hope that such men would be drawn from all over the country and particularly from the industrial centers and university centers where the schools can be helped by the best scientific scholars available and where science and technology are breathed as the very air in the lower schools even. I had never thought that we would come to be in such a plight in this country that we would feel that "in order to meet the requirements of the technical and scientific fields of study" and so maintain our world position, Stilton would have to build an up-to-date school building. Our position surely does not hang on so slim a thread. And if Stilton does build an up-to-date school, the nation's scientific requirements will not be met nor will the nation's position be assured. A building will not even necessarily make Stilton better at preparing students in science and technology; as I shall argue later, a matter of teachers, curricula, the scientific milieu of the community, and--perhaps least--of the building. If the great technical high schools and "Science Highs" can not prepare enough specially trained men, Stilton will do its part as it can in its milieu. But will a building do the job? Might not we better invest in teacher's salaries for quality science teachers? Perhaps we should send our brightest science scholars away to school, to boarding "science schools," as do people in the rural communities of some European countries. Let us insist on an up-to-date school system and rigorous scientific training for America as a whole; that may not necessarily mean a new building for Stilton.

"But," Mr. Roberts says, "if you will not see that the future of America turns on the building of a new building, surely you do see that the future of the school and of the town does. Our teachers don't have satisfactory conference periods; they teach too many classes per day, and too many students per class because not enough space is available." But would a new building by itself make the conferences successful, the classes smaller or the teacher load lighter? Is not the essential problem that of level of taxation? and, if we spend so much money on a bond issue and building, will we not ask teachers to teach even more students per class and more classes per day to keep down the cost of education and pay for a building? Teachers do not have satisfactory conference periods; if our present teachers did have special rooms in which to have the conferences, they still might not be "satisfactory." Mr. Roberts assumes that all that is necessary to a satisfactory conference is a satisfactory room. But I say that much more is involved: the psychology of the student and of the teacher, the teacher's knowledge of the student's psychology in relationship to the subject and his clarity as to the purpose of the conference. We need to train our teachers in such matters. And if our good teachers are leaving, they are not leaving only because they do not have a good building: our town is drab, it provides teachers with few cultural opportunities, it takes a puritanical stance toward 'teachers', and it expects that young unmarried teachers should remain permanently spinsters. There are factors in our loss of good teachers; they will not be corrected by a building or a bond issue.

We have been told that we have committed the crime of not listening to the experts. Yet, it was implicit in our seeking out of expert testimony that we still reserved the right to decide after the testimony had been given; were that not the case, we would have placed the decision in the hands of the 'experts'. It is not the case that we only listen to experts who tell us what we wish to hear: we did not in the case of the sewage system proposals. I do not know why we have not obeyed the advice of the experts: perhaps we have felt that further surveys might come up with more original solutions than simply the building of one large new senior high school, solutions which would permit us to spend less money on buildings and hardware and more on teachers' salaries and on enhancing the cultural life of the community so that we may keep good teachers. Perhaps some people wished to save money to spend it on retraining so that bad teachers may be rendered better. I do not have a solution to our problems; our problem is more than a school building problem--it is many problems. Further 'expert studies' might help us with several of our problems simultaneously. If they did, they would be worth their additional cost. Mr. Roberts should remember that "listening to experts" is not the same thing as "obeying them slavishly."

Mr. Roberts has some harsh things to say about our understanding of our young people. He speaks at some moments as if our only motive in voting down the bond issue were some sadistic delight in torturing students with the unpleasant conditions of the present high school. It may be that some students do not find these conditions so unfavorable as he suggests; they may find a certain satisfaction in an old and homely building (even as residents of old neighborhoods which are rundown may prefer their houses to new and unfamiliar ones). The building does have a certain architectural interest and a certain sentimental value. "But the crowding--the crowding." Yes, I admit the crowding.

But is a new building the only solution? What about several small buildings; what about renovating living houses; what about renting space; what about prefabs? Better, I say, to put the money on people, teachers and students, than on an up-to-date school. We can get space without an up-to-date school, and what we need are up-to-date brilliant teachers and a different concern for intellectual ideas and search in our community. Without these, our building may be a pretty empty shell.

We have been looking for alternatives; perhaps we have not looked far enough. Mr. Roberts suggests that one of the alternatives which we have considered will cost more money than the plan for a new school--the proposal to build an addition to the present school now and an up-to-date school later. However, he is not entirely fair to the alternative proposal. He speaks vaguely, but he suggests that the addition to the present school will cost as much as a new building; he further suggests that a later new building will cost more than that which we presently contemplate because prices will have risen. However, it would appear probable to me that if we build an addition as expensive as Roberts' proposed "up-to-date" school, we shall have as much room in it as in his proposed school. At least the matter is worth checking out. And the second building, if it comes at all, may be equally certain for either plan, for if the addition is as large as the proposed totally new building, will not both require further building at the same time? I do not say this only to encourage Mr. Roberts to look into this alternative more carefully, but to encourage all of us to think through all possible alternatives carefully. We may delay in good conscience if we delay because no plan has promised to satisfy perfectly all of our educational needs.

It may be true that, without an up-to-date school, Stilton cannot attract industry, but with it, can it? We have no natural resources, no cheap power, no large transportation facilities. We have little to offer industry. A school may not bring industry flooding in. A low tax rate might in the future. Money spent on the quality of the teaching staff, on the general cultural development of the community might help prepare the ground for the coming of industry; if we can find ways to find cheap space and then spend the money which we have saved on developing a better teaching staff and curriculum in sciences and technological vocations, we may have a chance of attracting industry through offering a good curriculum which serves its needs and yet keeping taxes low. In any case, a school building by itself will not do the job.

And if we gain industry, we may not gain all of the profits which Mr. Roberts claims; we may not gain back more money than the bond issue costs. Mr. Roberts is a little like those above he thinks that he opposes in that he suggests that education must pay off: he suggests that they are voting against the bond issue because it costs money; he suggests that they should vote for it because it will gain the community more money and industry. I would suggest that we should try to seek the very best system for giving scientific and technical--as well as humanistic--training which our community can offer, at least within the limits of the cost of the bond issue proposed: this may not mean a new building; it may not mean profits or industry for the community; but it should mean men and women who better understand physical nature, their society and their past. If we do this and find that the bond issue for the new building is necessary to the package, I shall support it.

But I will not support the bond issue for the new building on the basis of specious 'promises' that, without the building, America will lose its position of world leadership and Stilton a golden industrial future.

Exercise: Write a revision of Mr. Roberts' essay which provides evidence or fictional evidence for the defensible propositions, or arguments, which removes those which are obviously logically indefensible and which corrects any invalid or only ambiguously valid arguments.

Exercise: Select from your daily newspaper three letters to the editor which appear to be particularly incoherent as to logic; analyze them in the manner described above and write answers.

Exercise: Select one editorial by a nationally prominent columnist and analyze it to discover implicit premises, unstated connections and invalid connections. Then write a critique of the logic of the argument of the editorial.